DOCUMENT RESUME

ED 253 875 CS 208 777

TITLE Gates to Learning: Communication Arts, Summer '83, Grades 4/5. Revised Edition.
INSTITUTION New York City Board of Education, Brooklyn, N.Y. Div. of Curriculum and Instruction.
REPORT NO ISBN-88315-504-4
PUB DATE 83
NOTE 149p.; For related documents, see CS 208 773-778.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC06 Plus Postage.
DESCRIPTORS Classroom Environment; *Communication Skills; Curriculum Development; Evaluation Methods; Grade 4; Grade 5; Individualized Instruction; *Integrated Activities; Intermediate Grades; Learning Activities; Parent Role; *Reading Instruction; *Remedial Instruction; *Summer Programs; Teacher Role; *Writing Instruction

ABSTRACT

Intended for use by teachers of fourth and fifth grade students assigned to a special summer program because they have not met the criteria for promotion, this handbook focuses on strategies by which real reading and its attendant language forms can be maximized within the context of summer and its built-in expectations. The first part of the handbook contains the following: (1) a general outline for an integrated communication arts class, (2) suggestions for supplies, (3) writing activities, (4) a newspaper lesson, (5) a whole class reading/literature lesson, (6) a means for assessing for individualization, (7) a description of an individualized tutorial, (8) techniques for teaching word identification, (9) ways to use sustained silent reading, and (10) discussions of homework and test-taking skills. The second part of the handbook contains daily and weekly lesson plans, and the appendixes provide additional activities and assessment instruments. (FL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

ED253875

Curriculum No. 00-2080-24
ISBN Number 88315-504-4

GATES GATES GATES

to Learning COMMUNICATION ARTS *Summer '83* Grades 4/5

NEW YORK CITY BOARD OF EDUCATION
Office of Curriculum Development and Support
Division of Curriculum and Instruction

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

T. K. Minter

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS208 777

THE NEW YORK CITY BOARD OF EDUCATION

Joseph G. Barkan, President
Amelia H. Ashe, Vice President

Stephen R. Franse
Irene Impellizzeri
Marjorie A. Lewis
Miguel O. Martinez
James F. Regan

Anthony J. Alvarado, Chancellor

Charlotte Frank, Executive Director

DIVISION OF CURRICULUM AND INSTRUCTION

© Copyright 1983 by the Board of Education of the City of New York. Application for permission to reprint any section of this material should be made to the Chancellor, 110 Livingston Street, Brooklyn, New York, 11201.

New York City Public Schools should order additional copies of this publication from the Bureau of Supplies

Other persons and agencies may obtain copies from the Publication Sales Office, Room 136, 110 Livingston Street, Brooklyn, New York 11201. See current catalog for price.

Curric. No. 00-2080-24 ISBN No. 88315-504-4

FOREWORD

This is the third summer in which we are offering a special summer school opportunity for fourth/fifth grade students who have not yet met criteria for promotion. Each year the teachers' handbook has been revised to reflect the insights and comments of teachers in the program. This handbook then, is different from that distributed last year and--we hope--will provide even more support to teachers than either of its predecessors. At the end of this summer term, we look forward to receiving your comments and suggestions for further improvements.

Research studies have identified, as the single most important factor in successful reading programs, the amount of time spent on actual reading: time on task. In view of the short term available for summer school--a six-week period extending from the beginning of July to the middle of August--it is important to devote the major portion of time to real reading activities that will enable students to master the basic processes of reading comprehension and vocabulary development.

This handbook will focus on strategies by which real reading--and its attendant language forms, including speaking, listening, and writing--can be maximized within the context of summer and its built-in expectations. It is our hope that the activities will be in themselves enjoyable, even as they integrate skill practice into the total program.

Summertime is the season students look toward all year. It is their time to relax and enjoy the fruits of winter's labor. The reading teachers in the summer school must reconcile the obvious disparity between their students' hopes for summer and those of the school. The form and content of instruction must offer some measure of pleasure if they are to accept our efforts and experience success. How, then, to make remedial reading instruction stimulating and enjoyable, how to bring it closer to students' expectations for summer relaxation, is the avowed purpose of this handbook.

Those who, as a result of the summer learning, meet standards for promotion, will be ready to join their class in its passage to the next grade in September. All students, however, should benefit from this summer's program and will enter school in September with a better foundation upon which to build in the coming year.

Charlotte Frank

Charlotte Frank
Executive Director
Division of Curriculum and Instruction

ACKNOWLEDGMENTS

Gates to Learning: Communication Arts Summer '83 Program Handbook was developed to assist teachers of communication arts in the Gates Summer Program classes. It was prepared as a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director, through the Office of Curriculum Development and Support, Morris Freedman, Director.

Steve Tribus, Director of the Communication Arts Unit (Interim Acting), organized and supervised the project and was directly involved in the preparation of this revised handbook.

The previous Gates to Learning summer manuals on which this revision is based were prepared by Anita Wilkes Dore, former Director of the Communication Arts Unit, Florence Schoenfeld, Olive Franks, Marilyn Funes, Muriel Mandell, and Edith Novod.

Florence Schoenfeld, Olive Franks, and Marcia Levens contributed new and additional materials for this summer '83 publication.

The manuscript was prepared for publication by the Editorial and Production Unit, Alaire Mitchell, Unit Head.

Editors:
Maureen Maguire
Peter Dews

Word Processing:
Peter Dallas
Steven Goodman
Mike Kopecky

Production and Coordination:
Anne Wolf
Sarah Corbin
Maureen Maguire

Cover Design:
Malmgren Restrepo

TABLE OF CONTENTS

HOW TO USE THIS HANDBOOK..... xi

PART I: BACKGROUND INFORMATION..... 1

General Outline for the Integrated Communication Arts Class. 3
Suggested Basic Supplies..... 4
Writing..... 5
The Newspaper Lesson..... 7
The Whole Class Reading/Literature Lesson..... 9
Assessment for Individualization..... 14
The Individualized Tutorial..... 26
Teaching Word Identification Techniques..... 33
Sustained Silent Reading..... 41
Homework..... 42
Test-taking Skills..... 43

PART II: PLANS FOR THE 90-MINUTE LESSON..... 49

Daily Plans Week 1--Myself..... 53
Weekly Plans
Week 2--Family and Friends..... 91
Week 3--The Neighborhood.....105
Week 4--World Around Us.....114
Week 5--World of Imagination.....127
Week 6--Putting It All Together.....139

APPENDICES:.....157

A. Interest Inventory.....159
B. Survey of Phonic Elements.....160
C. Survey of Structural Elements.....162
D. Survey of Basic Sight Vocabulary.....164
E. "GRAB!" Game.....165
F. Student Eligibility Card.....167
G. Class Profile.....170
H. Teacher Evaluation.....175

HOW TO USE THIS HANDBOOK

Advance preparation on the part of the teacher will accomplish more than the obvious purposes of maximizing time and facilitating instruction. This evidence of teacher concern is a model for student behavior and a nonverbal communication that the teacher considers this work so important that he or she has given time and thought to furthering the reading futures of the youngsters in the program.

It is our hope that we, in turn, will be facilitating the summer reading teacher's efforts by making available for ready reference descriptions, illustrations, and teaching strategies for each component of the Integrated Communication Arts lesson.

This Handbook has been prepared for teachers of students being assigned to the Gates program for the first time as well as for those who have completed a year in a fourth grade Gates class and are now being assigned to a fifth grade Gates Extension class. The criterion for either class assignment is the same and, therefore, the performance objectives for the summer are also similar.

Methods and materials recommended in this Handbook have been selected for their appropriateness to the needs and interests of students at this age and level of achievement. Teachers may, of course, adapt these methods and materials and select others that more specifically meet the needs and interests of the students in their respective classes.

An outline with suggested sequence and time frames of a 90-minute lesson appears at the beginning of this Handbook. Suggestions for basic classroom supplies ares included.

In Part I, the teacher will also find separate sections detailing the purposes and protocols of each of the components of the daily lesson. Appendices provide samples of resource materials to be used. Careful study of Part I will be requisite to the teacher's effective planning of actual instruction, as well as for the use of the lessons that follow.

In Part II, suggested daily and weekly lesson plans for the full period of reading remediation are provided. These adhere to the general outline as closely as practicable, and include reading and study materials which the teacher may wish to duplicate and use directly, or follow as models.

Finally, an all-important review by the teachers themselves is requested in the Teacher Evaluation section. A form is included for comments and criticisms, both of which are eagerly requested and awaited.

Part I

GENERAL OUTLINE FOR THE INTEGRATED COMMUNICATIONS ARTS CLASS
(90 minutes)

I. Journal Writing (5 minutes)
Teacher and students open each day with entries in their personal journals. Journals may be shared on a voluntary basis.

II. Daily Newspaper Lesson (10 minutes)
A daily newspaper lesson will be integrated into the day to provide a "change of pace" as well as another type of interesting reading material.

III. Whole Class Reading/Literature Lesson (30 minutes)
Literary selections and content area texts are used on alternate days.
Teacher introduces reading material through:

oral reading (by teacher)
presentation of esoteric vocabulary
vocabulary development based on CAT criteria
discussion of concepts
questioning for guided reading based on stated performance objective

Students read silently and aloud
Oral discussion following reading
Follow-up activities including: writing, drama, research, homework, etc.

Individualized Tutorial (20 minutes)
(Group A alternates with Group B)
Teacher removes group to separate area for tutorial based on comprehension criteria assessed by California Achievement Test, or assessed needs in word analysis/recognition (Group A).

IV. Sustained Silent Reading (10 minutes)
Students select stories or books from class library, based on interest, to be read independently. Teacher and students read together silently.

V. Oral Reading (10 minutes)
The teacher reads aloud (or plays a recording) to students to provide enjoyment of suitable prose or poetry and for oral language development.

VI. Review/Preview (5 minutes)
Recapitulation of 90-minute lesson
Review of homework assignment
Preview of next day's activities

SUGGESTED BASIC SUPPLIES FOR EACH CLASSROOM

1. Anthologies: short stories, plays, poems

   - readability of first through third grades, or 40 DRP Units and below

2. Newspapers: school, neighborhood, city

   - multiple copies to permit simultaneous reading
   - old copies to be cut up for pictures, special interests, etc.

3. Magazines: old and new

4. Classroom library: paperbacks, assorted books from the school library of high interest, low reading level

5. Tutorial materials

   - blanks for teacher-made worksheets based on the stated performance objectives
   - published workbooks of appropriate difficulty and the stated performance objectives

6. Notebooks

   - one per student

7. Pencils (#2): one per student

8. Pad of newsprint (28" x 28")--for Language Experience stories
   Construction paper
   Crayons
   Magic markers

9. Photocopy facilities and supply of paper

10. Index cards: 3" x 5" and 5" x 8"
    - for word banks
    - for flash cards
    - for word games

WRITING

> "The thinking process and skills elements that reading has in common with the other language arts need to be recognized. These common elements provide the many ways in which learning in all the language art mediums can contribute to and re-enforce learning in these related areas."
>
> Nila Banton Smith*

To improve both reading and writing, establish routines to provide for writing regularly--every day if possible. Motivate the student to use writing as a means of expressing and communicating experiences (real and vicarious), feelings and ideas--in daily journals, regular messages and letters, personal narratives, and responses to the content of what is read.

The teacher must be alert to student concerns and set up short non-threatening writing activities: "Write how you felt about the game." "Why did the fight start?" "What do you like to do in the snow?" "Why were you late?" "Why was the party cancelled?" "What happened?" "Let's write a letter complaining about... explaining."

A class mailbox or a class gripe box can be the first step to establishing pen pals--with the GATES class across the hall.

Reading should be used as a springboard for writing, with the students reacting to the literature or the content area material. They can interpret it in the light of their experiences and respond to the author's ideas and feelings by offering their own, in agreement or disagreement.

Just as the focus of student reading should be primarily on meaning, so too should the focus of student writing be on content and meaning. Beginning writers should be encouraged to concentrate on saying what they want to say before worrying about being "correct." The concern with conventions and mechanics should come later. Then, with the aid of such tools as checklists, dictionaries, and thesauri, students can be slowly taught to help edit and proofread one another's work.

The Daily Journal

The journal, a record of events and feelings, serves the function of getting students into the habit of writing and increases their power of observation. The teacher also writes (as the teacher reads in SSR) but keeps an eye on the class and encourages those who stop to continue.

* Nila Banton Smith, Reading Instruction for Today's Children (Englewood Cliffs, NJ: Prentice Hall, 1963).

The student entries should not be read by the teacher, but in most instances it will be necessary to check them off or in some way give recognition that they have been written. If a student asks a teacher to read an entry, the teacher should respond only to the content.

Journal Writing: An Introductory Lesson *

AIM To introduce journal writing and encourage its use as a regular activity.

DEVELOPMENT

This term you will be asked to keep a journal. You will have the first five minutes of every day for this activity.

Journals help you to remember things that happen. Writers often use them as a source of ideas for stories they write later. The journals are absolutely private and you need not share them with anyone. It is unpardonable to read someone else's journal without an invitation.

Date your entries and keep your writing in chronological order in a separate notebook (or a folder) which you may label or decorate as you like.

On a separate sheet of paper, write today's date. You may write about anything that interests you. (Or, for this first entry, you may write down what happened and how you felt about your first day of school.)

You may start by listing single words or drawing pictures, if you prefer.

FOLLOW-UP

Tomorrow you'll have another opportunity to write on your own or on a suggested topic.

* Adapted from WEDGE, (New York: Board of Education, 1981).

THE NEWSPAPER LESSON

A newspaper provides a unique reading experience for Gates students in that it:

- is relevant to the world in which they live
- provides information in depth and with detail unavailable through radio and television news broadcasts
- reflects the interests and vocabulary of the mature people they know
- provides a basis for extended discussion involving literal, interpretive, and critical comprehension
- can readily be used for homework assignments

Teachers will select newspaper articles and features that are of interest to their students and therefore provide motivation for reading. The format for a newspaper lesson, although shorter than other reading lessons, is essentially developmental and follows this sequence of instruction:

1. Directed Instruction: Through oral discussion, the teacher introduces the conceptual framework of the story or feature. Pictures may be used to further stimulate interest, discussion, and understanding. Esoteric or unusual vocabulary is discussed before the students read. The teacher may present comprehension questions in advance to guide the students' reading.

2. Supervised Practice: The students read the story either silently or aloud, depending on the length and difficulty of the material. The teacher may interrupt the reading periodically to check students' comprehension to that point. Reading is followed by either a general discussion of the article, or a period of questioning explicitly directed toward a particularly relevant comprehension or vocabulary skill, e.g., recalling facts; identifying synonyms; detecting author's attitude.

3. Application: As a homework assignment, or during a subsequent newspaper lesson, students will demonstrate their understanding of the newspaper article through activities such as:

   writing: What do you think happened next?; a letter to the newspaper agreeing/disagreeing with the article;

   dramatization: role play the story itself; recreate a feature such as "Inquiring Photographer";

   interview: students interview each other or family members regarding their reactions to the article.

Actual newspapers are available through many sources and need not be the broadly distributed dailies. Local community weeklies are distributed without charge at supermarkets, banks, etc., back copies of school newspapers may be requested from local high schools or colleges; students should be encouraged to bring in newspapers from their homes.

For some lessons it would be advisable for all students to be reading the same article. This is not always possible nor is it necessary. Groups of three or four students can share an article as well as a follow-up application project. The teacher can read a brief article aloud, or write it on the chalkboard, for whole class learning.

In whatever way it is used, the newspaper will provide a mature and motivating reading experience.

THE WHOLE-CLASS READING/LITERATURE LESSON

The reading of literature or other interesting textual material by a whole class, or by a large group within the class, provides a period for interchange of ideas and experiences and opportunities for role-playing, dramatics, writing, and choral speaking. It is perhaps the most effective way of developing a sense of sequence, grasping inference and extended meanings, and understanding an author's purpose or theme.

Selecting works of some literary merit offers students the opportunity to develop, in the most effective way possible, a feeling for beauty of language, effective choice of words, and true sentence sense.

The teacher's selection of the particular stories, novels, poems and other genres involves such qualities as:

1. Good literary style with characterization, action, suspense and humor.

2. An immediate direct beginning, quick development, and a satisfying ending.

3. Content that provides specific information pertaining to historical backgrounds, customs and mores of other peoples; scientific or political materials.

4. Variety, which will include different genres; traditional and contemporary material; selections providing a range of culture and periods; situations where both boys and girls, men and women are engaged in non-stereotyped situations.

5. High-quality illustrations that relate directly to the work of literature.

6. At the start, material at students' independent reading level will be most likely to engage the interests of the class.

7. As a student's reading ability grows, more difficult selections, with heavier vocabulary burdens, extended meanings, and greater subtleties of style and thought are in order.

8. Expository reading material in the social or physical sciences should be regularly incorporated into each week's reading. This enables students to gain experience with a style of writing which is used in both textbooks and test passages.

Performance Objectives for Reading Comprehension

Each whole class reading lesson (literature and content area material) will be directed toward one or two of the following performance objectives. The objective will be chosen based on the reading material itself, that is, the material should lend itself to the development of that objective (e.g. content area expository texts are not likely to provide opportunities to understand "figurative language").

In the course of the six week program, these performance objectives should be explicitly addressed.

1. Recall of Facts: Students will recall literal information contained in a passage or story they have read, and differentiate these facts from expressed opinions or inferences.

2. Inferred Meaning: Students will deduce meaning not explicitly stated, but logically suggested by the textual material read. This will include inferring the main idea of the passage and drawing conclusions.

3. Character Analysis: Students will identify information in a story which describes the feelings, opinions or personality traits of characters; students will deduce or infer such traits from relevant information provided in the text.

4. Figurative Language: Students will identify the meaning of words and phrases in a story which are not used literally, but are idiomatic or exaggerated substitutes for literal expressions, e.g., "It rained cats and dogs!"

5. Author Attitude/Position: Students will recognize the "voice" of the author in evaluating the meaning of a reading selection, differentiating established fact from the individual perspective or experience of that writer.

Sequence of Instruction

Whatever reading material is selected, the following sequence of instruction for this lesson is recommended to ensure a developmental and integrated experience offering listening, speaking, reading and writing.

1. Daily Performance Objective: Based on one or two comprehension criteria suitable to the reading material and tested by the California Achievement Test.

2. Preparation Through Directed Instruction:

   a) Brainstorming: Teacher introduces conceptual foundations of the material. Elicits students prior knowledge/experience related to these concepts through: semantic mapping
   categorization of ideas
   guided questioning
   (written on chalkboard)

   b) Oral Reading: Teacher reads entire story/passage aloud.

   c) Extended Brainstorming: Students expand maps, lists, etc. of prior knowledge to include new knowledge gained from hearing material read aloud.

   d) Vocabulary Development: Teacher and students identify unfamiliar vocabulary or familiar words with new meanings. Special focus will be on one or more vocabulary criteria tested by the California Achievement Test:

      - Same Meaning
      - Opposite Meaning
      - Multimeanings

      Students enter new vocabulary in Word Banks (see description p. 12).

3. Supervised Reading: Following review of concepts and vocabulary, students read the story/passage silently.

   a) Comprehension Probes: With focus on the performance objective, teacher develops directed questions which may be posed

      - before silent reading to guide comprehension
      - during silent reading as teacher interrupts at designated points in the passage
      - after silent reading as practice in comprehension and recall

These three models can be used singly or in any combination suited to the material and the students' needs (e.g. longer passages and/or less able readers will benefit from briefer reading periods, and questions may be posed during the reading).

4. Application: Students demonstrate their general comprehension of the reading material and their explicit mastery of the performance objective through the completion of a relevant follow-up activity which may include:

   - a written assignment
   - drama/role play
   - homework assignments
   - in-school group projects

Questioning

Questioning should be directed toward explicit comprehension processes. Students need to be sensitive to the differences between questions of fact (literal) and opinions (interpretive); they need to be encouraged to move on from these levels to the creative (inferential) and critical levels of reasoning. As Botel* has stated:

> "Questioning is potentially your most important tool for helping students to understand and to interpret what they read. If the questions you pose are thought-provoking and stimulating, your students will grow in their ability to think critically about what they read. On the other hand, if your questions are limited to facts and small details, thinking and appreciation may be shallow."

Word Banks

Each student should have a Word Bank that is always acccessible. This should be a real bank:

- students "deposit" only words that they actually know and use in speaking, listening and reading;
- students "withdraw" words when they need them as a reference for correct usage or spelling in the course of their writing.

*Morton Botel, How to Teach Reading (Chicago, IL: Follett Publishing Company, 1963).

A Word Bank can be easily made using a box that is about 5" wide and 12" long. (A narrow box from sneakers or slippers is perfect.) Each word is entered on a separate 3 x 5 card; dividers are used to arrange words alphabetically. Students may cut these cards from sheets of heavy paper if real file cards and dividers are not available.

For each word, students note word analysis and word meaning details. A separate card for each word allows space for students to add their own notes about the word, such as its multiple meanings.

marathon

ma'ra'thon

1) A race of 26 miles, 285 yards.

"My brother, ran in the New York Marathon."

2) An unusually long period of time.
"Congress met in a marathon session."

New Word Bank cards are created as the student gains new vocabulary from individual reading, from a whole class experience, from a listening experience, in or out of school. The creation and accumulation of the cards are an effective motivating factor for children's increased awareness of new words and new meanings of known words.

This whole class reading lesson, and its follow-up activities, is likely to require more than one reading period (30 minutes) for full development. By extending the lesson over two or more days, the teacher may provide students with additional opportunities for recalling and reinforcing prior learnings.

ASSESSMENT FOR INDIVIDUALIZATION

For the purposes of the Summer School, assessment or diagnostic information will be drawn primarily from existing test reports, including:

1. Student Eligibility Card (Summer '83 Office of Promotional Program) Appendix F
2. California Achievement Test
3. Degrees of Reading Power Test
4. Cumulative Records, Report Cards, etc.

The Summer School teacher will be responsible for completing these additional assessments:

1. Interest Inventory for all students.
2. Writing Sample for all students.
3. Survey of Phonic Elements to all students in Group A.
4. Survey of Structural Elements to all students in Group A.
5. Survey of Basic Sight Vocabulary to all students in Group A.
6. Class Profile (Appendix G).

Descriptions of all five teacher assessments follow: the Interest Inventory and Writing Sample in this section and the Surveys in the section on The Individualized Tutorial. Actual texts of the Interest Inventory and the Surveys appear in the Appendices.

Student Eligibility Card

A Student Eligibility Card, Summer 1983 Office of Promotional Policy (Appendix F), should be available for each student in the class. The information provided on this card will guide the teacher's initial decisions for grouping as well as for selection of appropriate reading materials.

This data supplemented by the teacher's observations and informal assessments, will then be collated on the Class Profile (Appendix G). This Profile will help the teacher to plan instruction as the summer program evolves and to customize the lessons in Part II of this handbook so that they meet the specific needs of the students.

California Achievement Test (CAT)

An Individual Test Report of CAT results is generated for each student (samples follow). This report reveals both norm-referenced "grade equivalent" achievement scores as well as criterion-referenced scores on the skills measured by the CAT.

The Summer School program has adapted the CAT criteria as performance objectives for the Whole Class Reading Lesson.

As the Individual Test Report reveals, the CAT at this grade level does not explicitly test word analysis or sight vocabulary skills. Nevertheless, deficiencies in these areas may be found among students who are essentially nonreaders at this time. Additional assessment, therefore, will be required for these students and is described in the section on The Individualized Tutorial.

NEW YORK CITY READING TESTS
INDIVIDUAL TEST REPORT (ITR)

STUDENT GEORGE | ID # | GRADE 04

DISTRICT | SCHOOL | TEACHER | CLASS

April 1983 California Achievement Test

DEAR PARENT/TEACHER:

This is a report of your child's performance on each reading objective (skill or concept) tested. Each objective is tested by a number of questions.

Under the column labeled DIAGNOSTIC PROFILE, your child's performance on each objective is indicated using the following codes:

SAT - Satisfactory in the DIAGNOSTIC PROFILE column means that your child has demonstrated satisfactory progress by answering correctly the minimum required number of questions listed in the NEEDED column. (See Objective A, in sample.)

MORE - More in the DIAGNOSTIC PROFILE column means that your child needs more instruction in this objective. (See Objective B, in sample.)

** - The Stars in the DIAGNOSTIC PROFILE column mean that your child did not answer any of the questions for this objective. (See Objective C, in sample.)

TEST SCORE REPORT – Your child's overall performance on the reading test is listed below. These results should be considered with other judgements of your child's achievements together with observations and discussions with the teacher.

GRADE LEVEL 4-7 TEST FORM LEVEL

TEST OR SUBTEST	Grade Equivalent	National Percentile
READING VOCABULARY	2.1	
READING COMPREHENSION	2.0	
TOTAL READING	2.0	

GRADE LEVEL: This is not a *score*, but indicates your child's grade in years and months at the time of testing. For example, 4-7 would indicate that your child is in the fourth grade and was tested in the seventh month of the fourth grade.

GRADE EQUIVALENT: The grade equivalent is an indication, in years and months, of the achievement level of the student on this test at the time the test was administered. For example, a grade equivalent of 3-7 means that this score was the average score of students tested in the seventh month of the third grade.

NATIONAL PERCENTILE: The national percentile compares the performance of your child to a national group of students. It indicates your child's performance on a scale from a low of 1 to a high of 99 where 50 is considered average. For example, a national percentile of 80 means that the student achieved better than 80% of the national population at that student's grade level.

SAMPLE:	OBJECTIVE	NO. OF CORRECT ANSWERS	NO. NEEDED FOR SAT	DIAGNOSTIC PROFILE
	A	2	2 of 3	SAT
	B	1	3 of 4	MORE
	C	**	3 of 4	**

OBJECTIVE CATEGORY	CORRECT ANSWERS	NEEDED	DIAGNOSTIC PROFILE
READING VOCABULARY			
32 SAME MEANING	16	16 OF 20	SAT
33 OPPOSITE MEANING	4	4 OF 5	SAT
34 MULTIMEANING	2	4 OF 5	MORE
READING COMPREHENSION			
----- LITERAL			
36 RECALL OF FACTS	5	7 OF 9	MORE
----- INTERPRETIVE			
38 INFERRED MEANING	4	6 OF 8	MORE
39 CHARACTER ANALYSIS	3	8 OF 10	MORE
40 FIGURATIVE LANGUAGE	3	6 OF 8	MORE
----- CRITICAL			
42 AUTHOR ATTITUDE/POSITION	3	4 OF 5	MORE

BEST COPY AVAILABLE

Explanation of Objectives Tested

This page describes each objective in reading measured in the spring Citywide Testing Program. Not all objectives were tested at every grade level. Note that at some levels, skills are combined due to the limited number of items testing each skill.

READING SKILL SAMPLES

PHONIC ANALYSIS Letter sounds

1. SCHOOL VOCABULARY ..... identifying picture objects
2. SPACE DIRECTION LOCATION ..... such as up - down
3. RELATIONSHIPS ..... such as relating pictures to the time of day
4. MATCH UPPERCASE LOWERCASE ..... such as H, h
5. RECOGNIZE UPPERCASE LOWERCASE ..... such as finding the letter K . . . K, k
6. LONG VOWELS ..... such as boat Picture/letter
7. SHORT VOWELS ..... such as cat Picture/letter
8. SINGLE CONSONANTS ..... such as lamp Picture/letter
9. MATCH SHAPES ..... such as matching △ ○□△
10. MATCH 3-LETTER WORDS ..... such as matching ton and ton
11. MATCH 5-6 LETTER WORDS ..... such as matching block and block
12. IDENTICAL WORDS (ORAL) .....
13. MEDIAL SHORT VOWELS (ORAL WORDS) .....
14. INITIAL CONSONANTS (ORAL WORDS) .....
15. FINAL CONSONANTS (ORAL WORDS) .....
16. CONSONANT CLUSTERS DIGRAPHS (ORAL WORDS) .....
17. SINGLE CONSONANTS ..... such as b in boy
18. CONSONANT CLUSTERS (BLENDS) ..... such as tr in tree
19. CONSONANT DIGRAPHS ..... such as sh in ship
20. VARIANT CONSONANTS ..... such as c in city vs. cake
21. COMBINATION OF SKILLS 18, 19 .....
22. SHORT VOWELS ..... such as e in bell
23. LONG VOWELS ..... such as a in cake
    VOWEL COMBINATIONS ..... such as ea in break
24. SHORT VOWELS ..... such as e in bed
    VOWEL COMBINATIONS ..... such as ea in dead
25. COMBINATION OF SKILLS 22, 23 .....
26. DIPTHONGS (two vowels together making a new sound) ..... such as oi in boil
27. VARIANT VOWELS ..... such as ow in how
    VOWEL COMBINATIONS ..... such as ow in slow

STRUCTURAL ANALYSIS the way words are put together

28. COMPOUND WORDS ..... such as cowboy . . . cow boy
    SYLLABLES ..... such as dollar . . . dol lar
    CONTRACTORS ..... such as don't . . . do not
29. BASE WORDS/AFFIXES ..... such as disagree or painter

READING VOCABULARY understanding the meaning of individual words

30. CATEGORY (ORAL) ..... such as "An animal"; toy, hill, cow, park
31. SAME MEANING (ORAL) ..... such as "Little"; grow, bud, small, baby
32. SAME MEANING ..... such as often — frequently
33. OPPOSITE MEANING ..... such as warm — cool
34. MULTIMEANING
    (bank) by the riverside .....
    1. He goes to the bank to deposit money.
    → 2. He fishes from the bank.
    3. He will bank on getting there on time.

READING COMPREHENSION understanding what is read

35. SENTENCE MEANING
36. RECALL OF FACTS
37. COMBINATION OF SKILLS 35, 39
38. INFERRED MEANING: finding hidden meanings
39. CHARACTER ANALYSIS: answering questions about people in a story
40. FIGURATIVE LANGUAGE: such as "His face fell."
41. REAL/UNREAL: fact vs. make-believe
42. AUTHOR ATTITUDE: understanding the author's point of view
43. TECHNIQUES OF PERSUASION

DEVELOPED BY THE NEW YORK CITY BOARD OF EDUCATION

Reprinted by Permission

Degrees of Reading Power (DRP) Test and Readability

"Level of difficulty"...or readability...of a book or story involves a complex of factors such as the number, length and structure of words, sentences and paragraphs, as well as the frequency of technical or esoteric language. Publishers of reading tests and books evaluate the material according to readability formulas, the results of which are expressed as "grade levels". However, there is a variety of formulas available, yielding a comparable variety of grade level judgments. Thus, the passage that one publisher labels third grade by one formula, may be called fourth or second grade by another publisher using other formulas.

By applying one readability formula, and one continuous scale of values to both the test passages and school textbooks, DRP methodology offers a close match between the student's reading comprehension ability and the readability of a particular textbook.

In choosing materials for teaching purposes, the teacher really wants to know:

Which book can this student read now? (regardless of grade level labels)

Actually three functional levels need to be identified:

1. The independent or free level, at which a student reads with ease and fluency, without assistance, with few word recognition errors and 90% (p. = .90) comprehension.

   Books at this level should be made available for:

   - leisure reading
   - sustained silent reading
   - homework assignments
   - research projects

2. The instructional level, is of greater difficulty for the student. At this level, the reader may need some assistance with word recognition and may expect to achieve 75% (p. = .75) success in comprehension.

   Books at this level can be used during periods of instruction, with the teacher's direction and support, including:

   - development of an understanding of the purpose of the reading assignment;
   - discussion of the major concepts presented in, or presumed by, the passage;

- a preview of significant or new vocabulary to be read;
- comprehension questions presented in advance which will guide the student's reading to significant issues;
- review of concepts, vocabulary and comprehension questions after the reading;
- follow-up activities which reinforce all aspects of the instruction above.

3. The frustration level identifies material that is so difficult for students that many word recognition errors are made, and comprehension would not exceed 50% (p. = .50). That is, students have a minimal chance of successfully reading material at this level. These students cannot use these stories or texts for either instructional or independent reading. Teachers may, however, judiciously select interesting stories or relevant textual material at the students' frustration level for oral reading to them. This would be a way to:

- share interesting stories that they are not yet able to read
- expose students to more advanced vocabulary and concepts
- initiate higher level comprehension processes (e.g., critical, inferential) through listening and speaking about them
- teach specific content area material from texts the students cannot yet read

The Individual Report of the DRP (samples follow), will indicate these three reading levels for each student. The teacher can match the DRP unit value of any book with the appropriate DRP score of the students, with confidence that the match will probably be valid for the purpose intended.

DRP values of many textbooks used in schools throughout New York State may be found in the Degrees of Reading Power Readability Report (College Entrance Examination Board, New York, updated each year). It may not be possible to find the DRP values of books available in summer schools. Teachers may compare the sample paragraphs printed on the reverse side of the DRP Individual Report to texts actually available in the school to judge their suitability for given students.

DRP instructional levels will be used as a basis for dividing students into homogeneous tutorial groups, as described in the section on The Individualized Tutorial.

THE READABILITY OF SAMPLE PROSE-PASSAGES IN DRP UNITS*

34 DRP Units

Bears are big. They need a lot of food. Bears eat meat. They eat bugs. They eat berries. They eat honey. They eat fish, too. Bears feed in the spring. They feed in the summer. They feed in the fall. Bears look for food then. They hunt. They fish. They dig roots. They pick berries. They eat a lot. They grow fat. Soon, winter comes. It gets cold. It snows. But bears don't need to go out. They don't need food. They are fat enough. They can sleep.

43 DRP Units

A bark canoe proved to be better than a log canoe for several reasons. It hauled heavier loads. It glided more smoothly. A log canoe was hard to repair. But cracked, torn, or worn bark could be mended quickly. A bark canoe weighed less than a log canoe. It was so light a lone man could carry it. A log canoe could be no larger than a tree. But a bark canoe was different. It could be almost any length.

47 DRP Units

The part of a beach between high and low tide is called the middle beach. It is home to many plants and animals. But life on this middle beach is hard. There is no protection against the wash of the oncoming waves. Some animals survive by digging holes in the sand. They can stay in their homes under ground. The undertow will not pull them out to sea. They are safe.

51 DRP

Most creatures take great care to protect their eggs. The walking stick does not. It just drops its eggs, scattering them loosely on the ground. Dozens and dozens drop at a time. As the eggs fall onto dry leaves, they sound like raindrops falling. Many of the eggs do not hatch. But enough do so that the walking sticks will not die out. They have existed on earth since before the era of the dinosaurs.

60 DRP Units

The most ancient hand tool yet identified is the stone hand ax. Such instruments are more than 250,000 years old. Hand axes were made either from flint or from a fine grained jack that would provide a sharp edge. Using a second stone, flakes were hammered off around the edges. The resulting tool had a jagged cutting edge down each side. It had a crude point and a smooth, round butt. During the thousands of years in which this tool was used, it underwent relatively slight changes in form.

64 DRP Units

Wall paintings are especially vulnerable to atmospheric change. Archaeologists know this. Hence they try to discover, before opening a tomb, whether they will find murals. Special tools have been designed for this purpose. One of the most useful is a kind of camera that can be dropped into the ground before the digging starts. If the camera indicates the presence of wall art, scientists can prepare to take steps to preserve the painting as soon as it is reached.

72 DRP Units

The ancient Romans' concept of justice and their view of individual rights continue to be guiding forces in contemporary western society. Their code, developed by the emperor Justirian, provided, for example, that no person was punishable for his thoughts, that fathers could not be compelled to bear witness against their sons, nor sons against their fathers, and that the burden of proof rested with the accuser, not with the party denying the accusation.

81 DRP Units

Thomas Jefferson's belief in man's ability to govern himself is well known, but his views concerning the conditions under which this ability can be successfully realized are less familiar. Jefferson believed that a natural moral sense -- which he assumed to be a universal characteristic of mankind -- was the initial and basic prerequisite for self-government. The effective operation of this moral sense was then influenced, he believed, by environmental factors, in particular by economic circumstances.

* Additional information on the difficulty of textbooks is contained in the Readability Report, a publication available from the College board.

Interest Inventories

A student's motivation to read has received wide attention and interest although it remains the most elusive component in the realm of assessment. Nonetheless, teachers know that attention--or intention--remains a *sine qua non* in reading instruction.

There are many published interest inventories, and teachers can readily devise one based upon their unique knowledge of the students. Open-ended questionnaires, such as the one included as Appendix A is an effective and frequently used technique.

Interest inventories may be completed independently by students who are capable of doing so. For less able readers, teachers may read the open-ended sentence aloud. Students write answers on a separate answer sheet that has numbers parallel to those on the inventory. Sentences may also be written on the chalkboard; students respond orally or in writing.

The teacher later reviews the responses to identify the most frequently named interests and preferences. This information will serve as a guide for selection of reading materials for the whole group literature lesson, as well as for tutorial purposes.

The day they complete their inventories, the teacher announces that she or he will carefully study each one and will give them a summary the next day. This strategy demonstrates several important facts to the students, i.e.:

- Their interests and opinions are taken seriously.
- Work they produce in class is given time and thought by the teacher.
- The teacher would like to select reading material that will be of interest to the students.

These messages between teacher and student contribute significantly toward building bridges of mutual trust and respect.

Writing Sample

In addition to the analyses of either the citywide writing assessment or the state writing test which the student has taken, it will be instructive to both teacher and student for the student to provide a writing sample within the first week.

On the second or third day, the teacher distributes writing paper and pencils and ask students to write on a topic that is broad enough to appeal to everyone, e.g.:

> "The experiences that we remember are usually those that were particularly happy (or sad).
>
> "Write about one such experience describing both what happened and how you felt when it happened."

The teacher's consideration of each sample takes two forms: a narrative response to the student and a diagnosis for teacher use.

A. The response to the student should include:

- a comment about the content that shows interest in what has been written
- a question or two that encourages further development

B. The diagnosis for teacher use should include observations on:

- content
- organization and development
- word choice
- sentence sense and usage
- mechanics

(See samples of writing and teacher's comments which follow.)

Student:

I was so happy when my father brght
my bicke but when i had a Flat i mad
Becose i was going bickeride but i can't
not go bickeride becose of my Flat an
Then i had to fix my Flat and my chine came of
and i fixs it to.

Response and Diagnosis

Response to Student:

"How did you learn to fix the flat tire of a bike? I'm impressed! What made the tire go flat? What did you do to fix it?"

Diagnosis for Teacher Use

Content:

Attend to task.

Development:

Outlined rather than told the story (ask for details).

Vocabulary:

Adequate.

Sentence Sense:

Runs on and on...(Proofreading? Ask student to read aloud and punctuate. Or, ask student to punctuate as teacher reads. Reinforce with dictation.)

Usage:

going bike ride (going bike riding or going for a bike ride.)
(Proofreading? ESL?)
i mad (I was mad)
can't not go (Proofreading?)
i fixs it (Proofreading? ESL?)
an (for and) (Proofreading?)

Mechanics:

Spelling - bicke (confusion with bicycle)
chine ai=a (carelessness? pronunciation?)

becase au) (Doesn't know sound/symbol
brght ou) relationship?)

Capitalization - i=I

Flat (handwriting? confusion in forming lower case "f")

For more information on diagnosis of children's writing samples, see the WEDGE* manual, pp. 131-149.

*Writing Every Day Generates Excellence: A Manual for the Teaching of Writing. New York City Public Schools, Division of Curriculum and Instruction, 1981.

Summation of Assessment

The findings of the foregoing assessments and those described in the next section form the basis of teaching during the next five weeks. Looking at these results, the teacher knows:

1. The levels of readability they can use for all instructional purposes and for independent reading (SSR, literature, content area).
2. What the students want to read about.
3. How well they communicate ideas in writing.

The following section describes procedures for assessing specific word analysis skills that will need remedial attention.

If time permits, some of the short and easily completed assessments may be repeated during the last week of the program. Both students and teacher may be pleased to have tangible evidence of the progress made.

THE INDIVIDUALIZED TUTORIAL

Individualization is intended to suggest "in the style of the individual" and should not imply that instruction needs to be delivered to each student individually. Indeed, a well planned lesson that encourages the interaction of ideas and language within a small, compatible group may be a more effective setting for the development of vocabulary and comprehension skills.

In a similar manner, instruction in phonic or structural elements of language does not need to focus on the precise phoneme or structure that each student needs to learn. (No one is likely to memorize every phoneme or structure!) Students who show inadequacies in either area of word analysis need to be sensitized to the concept that the sounds (phonemes) of our language are represented by written symbols (graphemes) and that these sound-symbol associations combine to form whole word (morphemes) or structures within words. Therefore, a group of students who are deficient in sound-symbol associations can receive directed instruction in this principle or concept. Each student can then, during supervised practice, do exercises in more specific areas of deficit.

Comprehension skill development also benefits from small group interaction in which students share and stimulate their individual understanding of the concept underlying the particular skill.

Grouping

During Week One, the teacher administers diagnostic surveys of word analysis skills (Appendices B and C) and basic sight vocabulary recognition (Appendix D) to students whose DRP instructional levels are below 25 units. Performance at this level suggests that these students may actually be at the earliest stages of reading development and have not yet mastered the fundamentals of literacy, such as basic sight vocabulary recognition and sound-symbol associations.

Students whose survey results confirm the need for instruction in these areas will be taught together during tutorial instruction (designated as Group A) following the "Suggested Six-Week Schedule" below.

Group B students, whose DRP instructional scores are higher than those of Group A, may be presumed to have achieved functional competence in word analysis skills and basic sight vocabulary. Tutorials for Group B will focus on improvement of the vocabulary and comprehension skills measured by the CAT. As Group B students display a need for specific word analysis skills instruction, these should be taught, as needed, and integrated into the tutorial lesson on comprehension. The sequence of tutorial instruction for Group B also appears in the "Suggested Six-Week Schedule" below.

Planning

The Individualized Tutorial period should follow the whole class literature or content area reading lesson, while the other students are doing follow-up assignments independently. The material that has already been read and understood can then be used as practice exercises during the tutorial.

For example, words may be taken from the reading passage to illustrate the function of specific phonic or structural elements of language. One section of the reading passage can be used to process a specific comprehension skill that either was not an objective of the reading lesson or a skill in which the tutorial group needs more intensive instruction.

Teachers may create their own materials or select from among published workbooks, however, by using the same material for both the reading lesson and the tutorial, the need for locating or creating additional practice materials is obviated. Furthermore, the students are able to focus on specific skills using reading material with which they are already familiar.

Selecting Performance Objectives

Performance objectives for Group A's Individualized Tutorial sessions will be directly based on the results of the above diagnostic assessments of phonic and structural elements and basic sight vocabulary recognition. Group A should also receive tutorial instruction in comprehension.

Performance objectives for Group B's Individualized Tutorial sessions will be selected from among the comprehension criteria of the CAT, as follows:

1. Recall of Facts: Students will recall literal information contained in a passage or story they have read, and differentiate these facts from expressed opinions or inferences.

2. Inferred Meaning: Students will deduce meaning not explicitly stated, but logically suggested by the textual material read. This will include inferring the main idea of the passage and drawing conclusions.

3. Character Analysis: Students will identify information in a story which describes the feelings, opinions or personality traits of characters; students will deduce or infer such traits from relevant information provided in the text.

4. Figurative Language: Students will identify the meaning of words and phrases in a story which are not used literally, but are idiomatic or exaggerated substitutes for literal expressions, e.g., "It rained cats and dogs!"

5. Author Attitude/Position: Students will recognize the "voice" of the author in evaluating the meaning of a reading selection, differentiating established fact from the individual perspective or experience of that writer.

One of the above performance objectives will be selected by the teacher as the basis of the individualized tutorial lesson.

The Individualized Tutorial Lesson

To maximize instructional time and effect, a lesson plan should be written which will enable the full development of the performance objective from its basic concept to its ultimate application in actual reading. Each lesson plan will provide for two 20-minute tutorials in which students experience the objective through all language modalities. Whether learning a phonic element or a comprehension process in the course of the lesson students will:

- listen
- speak
- read and
- write.

Each developmental lesson plan provides for the following sequence of instruction: Directed Instruction, Supervised Practice, and Application to a Real Reading Situation.

I. Directed Instruction

The students listen while the teacher explains and illustrates the conceptual foundation of the performance objective. Students speak about the concepts underlying the objective and provide their own illustrations, questions, etc.

Illustration A.
Performance Objective: Sight Vocabulary: Students will read five selected sight vocabulary words from the Dolch List rapidly, without need for analysis of phonic or structural parts: all some there then they

Directed Instruction:

- The teacher presents the concept that there are familiar, recurring sights and sounds in our daily environments that we deal with rapidly, almost without conscious thinking. Teacher illustrates this: walking through a doorway; sitting on a chair; hearing traffic sounds, etc. Students are asked to contribute similar examples.

- By contrast, there may be unusual, less common sights and sounds that we have to stop to think about: an ambulance in front of the school; a "wet paint" sign on the classroom door; etc. Students are asked to give other illustrations of uncommon events.
- The teacher presents the notion that there are words, also, that are so common, repeated so often, that we must respond to them without much conscious thought--automatically; for example: and, to, so,. Students add their own illustrations.
- The teacher adds that these words, in spite of their common usage, are important in conveying the meaning of what we read. This is illustrated in short sentences:

"I ate all of the cookies."
"I ate some of the cookies."

Students contribute their own examples.

Illustration B.
Performance Objective: Inferred Meaning: Students will deduce meanings not explicitly stated but logically suggested by textual material.

Directed Instruction:
- The teacher enters with a folded umbrella.
  What are the facts? (Teacher is carrying an umbrella.)
  What can we infer from the facts? (He or she thinks it will rain; it is raining.)
- What are the differences between a fact and an inference?
- What is an "inferred meaning"?
- The teacher elicits students' own examples of inferred meanings.

Illustration C.
Performance Objective: Figurative Language: Students will identify the meaning of words and phrases in a story which are not used literally, but are idiomatic or exaggerated substitutes for literal expressions.

Directed Instruction:
- The teacher presents the concept that ideas can be expressed in many different ways. Different nationalities, regional groups within a country, or even families develop their own "pet expressions." This is one reason why it is so hard to learn foreign languages. For example, imagine that a person just landed in New York from Switzerland, knew no English and heard someone say:

"It's raining cats and dogs today."
"My house is as neat as a pin."

- Students are invited to take the part of that foreign traveler hearing other figurative language and give their own illustrations of idiomatic expressions.
- When one reads the words of any other person--even in our own language--we have to use the context to interpret meanings of figurative language.

In the course of this directed instruction through listening and speaking the teacher can observe the extent to which the students in the group actually understand the concept underlying the performance objective. When this is generally understood, the lesson proceeds to the next stage of development.

II. Supervised Practice

In this stage, the teacher closely supervises the students' application of the performance objective using short sentences or paragraphs. Reading material is deliberately kept brief to permit students' repeated practice of the concept, and the teacher's frequent opportunity to assess learning, correct errors, and provide additional instruction.

Supervised practice periods can utilize stories and texts used in the reading lesson, teacher-made worksheets or published workbooks selecting those exercises that provide practice for the performance objective of the lesson. Answers should be discussed and students should be required to explain or justify the answers they select.

The emphasis during Supervised Practice is on the process used, rather than merely the correctness of the answer.

III. Application to Real Reading and Writing

In order to assess the effectiveness of Directed Instruction and Supervised Practice students must be able to apply the performance objective in the reading to real stories, books, or newspapers.

During this last stage of the developmental lesson, students will read a story and through questioning (or teacher observation) will demonstrate that the performance objective has been achieved, e.g.:

If the objective has been the rapid recognition of sight vocabulary, the teacher will ask the students appropriate questions after the story is read, such as:

"Did John take all the money?"
"What happened then?"

If the objective has been a comprehension process. such as inferred meaning, appropriate questions may be presented before the reading, such as:

"Why do you think Sarah left early?"
"What is this story mainly about?"

If suitable reading material is not available (or there are not enough copies), the teacher may follow one of these alternatives:

- Read a story aloud to the group. Pose questions appropriate to the performance objective and have students write their answers.

- Write a short story and questions on the chalkboard and have students respond in writing.

- Write an incomplete story on the chalkboard and have students create an ending, developing an inference, or using figurative language, or doing a character analysis, etc.

At each stage of the developmental lesson the teacher will observe and assess the extent to which the stated objective has been learned and the possible need for reteaching using a different approach.

Each lesson should be developed over two consecutive individualized tutorial periods. This will allow for a full development through listening, speaking, reading, and writing. Extending the lesson into a second day also enables the teacher to assess the students' ability to recall what was taught. When the group has thus demonstrated mastery of an objective through its application to real reading, another performance objective can be introduced.

Note: One individualized tutorial period weekly should be left free. During this time the teacher will meet with selected students who seem to need additional help. These may not necessarily be the most deficient readers, but may be students who are close to mastering an objective and will do so with additional instruction.

A suggested six-week schedule for Individualized Tutorials follows:

Gates Summer School 1983

Suggested Six-Week Schedule for Individualized Tutorial

WEEK	DAY	INDIVIDUALIZED TUTORIAL--PERFORMANCE OBJECTIVE (20 min)
Week One	Monday	
	Tuesday	
	Wednesday	Group A } Assessment
	Thursday	Group A } by
	Friday	Group A } Teacher
Week Two		
	Monday	Group A Assessment (continued)
	Tuesday	Group B Recall of Facts
	Wednesday	Group A } Phonic Analysis
	Thursday	Group A } Based on Assessment
	Friday	Selected Individuals: A/B
Week Three		
	Monday	Group B } Inferred
	Tuesday	Group B } Meaning
	Wednesday	Group A } Structural Analysis
	Thursday	Group A } Based on Assessment
	Friday	Selected Individuals: A/B
Week Four		
	Monday	Group B } Character
	Tuesday	Group B } Analysis
	Wednesday	Group A } Basic Sight Vocabulary
	Thursday	Group A } (Dolch List)
	Friday	Test Taking Skills: A/B
Week Five		
	Monday	Group B } Figurative
	Tuesday	Group B } Language
	Wednesday	Group A } Recall
	Thursday	Group A } of Facts
	Friday	Test Taking Skills: A/B
Week Six		
	Monday	Group B } Author
	Tuesday	Group B } Attitude
	Wednesday	Group A } Character
	Thursday	Group A } Analysis
	Friday	Testing

TEACHING WORD IDENTIFICATION TECHNIQUES

The competent reader uses more than one technique to identify words. Remedial students need to learn to use alternative techniques, including:

- phonic synthesis and analysis
- structural synthesis and analysis
- basic sight vocabulary
- configurational clues

The student will obviously never be able to memorize all the phonic elements, structures, and configurations of the English language. What is taught, however, is that there are several alternative approaches and the basic strategies for using them.

Phonic Synthesis and Analysis

The reason for teaching phonic elements is to help the students read unfamiliar words. The student must associate the letter or combination with the sound it signifies and then blend these sounds into a word that can be pronounced.

This is a helpful strategy when the letters in the word are associated with specific sounds. Many consonants (d, n, z), consonant blends (tr, bl, cr), and digraphs (ch, sh, ph), consistently signify the same sounds. It is useful for students to learn these sound-symbol associations.

There are, however, other letters in the English alphabet that signify several sounds, and, conversely, several sounds that are signified by one letter:

- consider s as in saw, was, and sugar or a as in man, about and all.
- conversely, the letter c (car), k (kite) and ch (character) all represent the same sound.

Students may be expected to master those commonly used phonic elements that are consistently represented in our language.

Regular phonic elements can be taught separately (c-a-t) and then blended into a word (cat); or words (run) with regular phonic elements can be analyzed (r-u-n). In either approach, the objective is to learn the letter-sound association as a means to reading meaningful language.

Phonic elements are always taught in the context of real language, and not as isolated exercises. As students learn new letter-sound associations, they should apply this to reading appropriate stories, poems, etc., so that the purpose for phonic instruction is always clear.

Students with a preference for auditory learning should be most successful with a phonic approach to reading.

Structural Synthesis and Analysis

Another way to identify an unknown word is to examine its structure. Linguistic or word structures are composed of one or more letters that together become pronounceable units within a word, most often as syllables.

Some syllables may be real words themselves. For example, birthday is actually a compound word made up of birth and day, whose meanings remain the same in the new word, i.e., "the day of a birth."

Other syllables and inflections have no independent meanings but do alter the meaning of the root to which they are affixed. (See illustrative chart below.)

CLASSIFICATION OF WORD STRUCTURE ELEMENTS TOGETHER WITH EXAMPLES AND WORD RECOGNITION PROCESSES

WORDS IN A COMPOUND WORD	STEM OR ROOT WORD	INFLECTIONAL FORMS	PREFIXES	SUFFIXES	POSSESSIVE FORMS	CONTRACTIONS	SYLLABLES
Example: *snowman* Children learn to identify the two separate words in a compound word as *snow, man,* when having difficulty in reading a compound word.	Example: *joy* Children learn to look for the stem word in words changed by adding affixes as *joyful, enjoyed, enjoyment* as needed when meeting unrecognized words.	Examples: Words changed by adding *s—cats* *es—boxes* *ed—walked* *ing—walking* *er—sweeter* *trainer* *est—sweetest* Children learn to recognize and pronounce these endings when encountered in reading words.	Examples: *re—return* *dis—disappointed* Children learn to recognize prefixes and their meanings when encountered in reading words.	Examples: *ment—amusement* *less—helpless* Children learn to recognize suffixes and their meanings when encountered in reading words.	Examples: *John's* hat the *girl's* doll Children learn to identify possessive forms by noting apostrophy *s* in reading words.	Examples: *didn't* *aren't* *haven't* Children learn that the one word stands for two words, and that the apostrophy shows where a letter was left out.	Examples: *dan ger* *wis dom* Children learn the concept of a syllable, and learn several ways of dividing words into syllables, when reading words.

*Nila Banton Smith, Reading Instruction for Today's Children (Englewood Cliffs, NJ: Prentice Hall, 1963), p. 218

It is important that students understand the rules and procedures for analyzing or synthesizing the structural components of words so that meaning will not be sacrificed. Children should not be encouraged to indiscriminately "look for the little word in the big word" which can lead to errors such as fat/her for father. Such errors are avoided by always teaching word parts within the context of meaningful vocabulary and real reading situations.

Students with preference for visual learning should benefit from the structural approach which presents larger "chunks" of visual information than single letters or blends.

Approaches to Basic Sight Vocabulary *

A comparatively small number of words occur with extremely high frequency in our language. Many of these words are those that unite vocabulary into highly regular sentence patterns. The reader must develop these words, many of which do not follow regular spelling patterns, as a rapid recognition vocabulary.

The 220 words in the Kucera-Francis study are the words of greatest frequency in present-day American English. The 82 words selected from the Dolch Word List are those that are not found in the Kucera-Francis List. (See Appendix D.)

These 82 words deserve careful consideration in that the source of the words may be more representative of words used by young children than some vocabulary on the Kucera-Francis list. Nevertheless, many of the words of both lists are critical to a rapid recognition vocabulary and, in turn, to reading fluency.

Activities for developing rapid recognition vocabulary should always account for meaning through a picture context, written sentence context, or oral language context. Such activities include the following:

1. Cut pictures from magazines that represent vocabulary of high frequency: form classes, such as nouns (eyes, people); verbs (jump, eat, drink); and adjectives (little, blue, yellow). Paste the pictures in a large circle on tagboard. Attach a tagboard pointer in the center of the circle with a paper rivet. Prepare a set of tagboard word cards with the words represented by the picture. Each player spins the pointer and notes the word represented by the picture.

2. Use illustrations or large pictures that represent a variety of high-frequency words for development. Prepare sentences on tagboard to match the action in the picture.

*Abstracted from Robert B. Ruddell, Reading-Language Instruction: Innovative Practices (Englewood Cliffs, NJ: Prentice Hall, Inc., 1974), pp. 343-347.

For example:

The boy threw the ball.

It crashed through the window.

The angry man is talking to the boy.

3. A variation of this exercise is to cut the tagboard sentences apart and provide a deck of word cards for each sentence.

boy	the	ball	the	threw

The child builds a sentence to represent the action in the picture.

4. Prepare a set of word cards by printing each word in large letters on five-by-eight-inch tagboard. Paste a small picture as a clue to the word meaning on the opposite side of the card. Use the word cards as flash cards by exposing each word for a few seconds; then do a meaning check with the picture-clue reference. Pupils trace the word with the index and middle finger to provide a tactile-kinesthetic reinforcement.

Configurational Clues

Students should learn to recognize some words by their shape or configuration. This technique is useful in the rapid recognition of commonly used words which are often irregular in their phonic and structural components.

Using this strategy, the student will not try to analyze the word into either phonic or structural units, but will form an image of the word as a whole, almost as a logo, the way we read the symbols $ as "dollar" and St. as "saint" or "street," depending on the context.

It is largely by configurational clues that beginning readers recognize their own names, their own street addresses, and words regularly occurring in the context of their daily experiences such as supermarket, auditorium, and mother.

Configurational reading of common words is necessary to fluency but cannot be practiced out of context for two primary reasons:

1. The meaning of even a commonly used word is apparent only when the word is part of a phrase or sentence. (I can open that can of soup.)

2. Many commonly used words have the same configuration (hig and big; being and bring) and need the syntactic (word order) and semantic (word meaning) clues of the surrounding text to help the reader understand them correctly.

Awareness of the configuration or shape of word will benefit all students. Actually drawing the contour lines around the words provides useful visual-motor practice for students who learn best this way.

Methods and Materials

Published teaching materials available during the summer term may be inappropriate to the specific needs of individual students. To fill this need, two time-honored approaches are recommended: The Language Experience Approach and, for those with fundamental decoding problems, the Fernald Method.

Language Experience Approach (LEA)

This approach can be very effective in teaching beginning readers that printed words are simply spoken language written down. Thus, the students capitalize upon the store of oral language they bring to the reading situation. This provides the unique advantage of students learning to read words and ideas they already understand. As the teacher writes the story dictated by the students, they can see the encoding of speech into print; as they read that story, they experience the same process in reverse, i.e., decoding from print into speech.

Using students' own language and ideas provides built-in interest in the material to be read. Phonic and structural elements of the language, as well as specific comprehension processes, are then taught analytically, i.e., from the whole (word or story) to its parts.

Suggested Procedures:

. Students are engaged in the oral discussion of a shared or familiar experience, e.g.:

- What did you do yesterday when it rained?
- What did you think of the movie shown in school yesterday?
- What have you noticed about this school?
- What do you know about treee?

- Each student is asked to draw a picture illustrating a thought expressed during the discussion (leaving a 4-inch margin at the bottom of the drawing paper).

- As an alternative, present pictures selected from a newspaper to initiate the discussion.

- Seated in a group, each student writes or dictates a caption for each picture, which is written in the lower margin. (Dictated language is best written verbatim. If there is a gross distortion of meaning, the teacher may tactfully suggest an alternative word or sequence.)

  - As each caption is written, the teacher comments, and elicits comments, on:
    - spelling patterns
    - similarities/differences between words
    - frequency of basic sight vocabulary
    - esoteric or low-frequency words
    - ideas expressed
    - the permanence of written language, as contrasted with oral language

  - The group's captioned pictures are examined as a collection on a specific theme. The students collectively suggest an appropriate sequential arrangement for them. When sequenced, they take turns reading the captions aloud as the teacher writes them on the experience chart or chalkboard. (Spaces are left for connecting sentences/phrases.)

  - Students together reread the dictated story and insert connecting sentences/phrases to give it continuity. The story is copied by each student into a notebook. This is now the reading material with which deficient word analysis and comprehension skills may be practiced.

    Note: Above procedures are obviously not the work of one lesson. The whole process can and should be extended over many days. In this way, the teacher provides for testing for recall of whatever words were dictated and read on the first day.

Fernald Approach

First introduced by Grace Fernald in 1921, the approach has been incorporated under other names, such as VAKT, multimodal, kinesthetic- tracing, perceptual-motor, etc.

The Fernald approach is based upon its developer's observation of her students' "need for movement." She, therefore, added that component--movement, or kinesthesis--to sight and hearing in helping students to learn. Ms. Fernald favored the use of cursive writing and the student's own (organic) vocabulary in her teaching. Words may be selected from a LEA story that the group wrote. Through the years, there have been many adaptations of this approach using manuscript writing, sight words, vocabulary from content areas, etc. Whatever handwriting or vocabulary is used, however, the basic sequence of instruction is invariant.

Stage One

(For non-readers or seriously disabled readers.) Using crayon on 4" x 10" construction paper: (A rough surface, such as wire mesh or sandpaper, can be placed under the paper. This results in raised letters for the final product.)

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students hear themselves say the word.
- Students trace the word with their fingertips and feel the surface of the letter.
- Students feel the movement of the letter outlines.
- Students see the movement of their own hands writing the word.
- Students say the word as they trace it.
- Students hear themselves say the word as they trace it.
- Students write the word from memory (3x).

Stage Two

(For less disabled readers, a shorter and less complex sequence is recommended.) Using pencil on index card:

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students look at (study) the word.
- Students visualize the word (eyes closed).
- Students write the word from memory (3x).

Stage Three

If Stages One or Two have used cursive writing, the same word should be printed now (individual cards or listed on paper) so students see letters as they appear in books.

- Students look at (study) the word.
- Students visually note resemblance of new word to those already learned.
- Students hear the teacher say the word previously learned.
- Students say the word.
- Students write the word from memory (3x).

Stage Four

Using words in sentence context. Each word taught is now printed in the context of a sentence.

- Students look at new words in the sentence.
- Students visually note resemblance of new words to those already learned.
- Students hear the teacher say the word previously learned.
- Students write the word from memory (3x).

At Stage Two, students write each word on an index card. (In Stages Three and Four, a notebook may be used.) In this way they develop word banks which become reference files to which new words may be compared.

Phonic and structural elements are taught analytically, i.e., by directing the student's attention to these elements in words already mastered. Word analysis skills will increase as these elements are noted again and again in known words and in new words.

Deficits previously noted in the areas of comprehension can be taught. When words are put in the context of a sentence (Stage Four), these sentences can become the material for processing literal, interpretive and inferential meanings. Meanings of new words in the same sentences can be deduced though context clues. Single sentences may be expanded to develop more meaningful material for further teaching.

The Individualized Tutorial is the aspect of the day's program that is specifically responsive to individual learning needs. For this reason, it may require the greatest amount of planning and creative thinking by the teacher. It may be difficult or impossible to locate published materials that meet the diagnosed needs of remedial students. The materials that teachers create themselves--and with their students--is frequently the most effective.

The impact of the tutorial, however, will not come from any materials, but from the direct instruction and experience that the teacher shares with students.

SUSTAINED SILENT READING

Sustained Silent Reading (SSR), a concept developed by Lyman Hunt* at the University of Vermont, is an essential component for every reading program. There is but one simple requirement: that each student read something. During this time, the total classroom is transformed into a library setting with the teacher acting as a model and peer.

The SSR technique works best when students are surrounded by a wide choice of good literature which is at their independent reading level, which is attractive to them, which has their true interests at heart. For every child, whatever his or her strengths or needs, the world of students' books provides an entrance into standard literacy, appreciation for literature, and personal enjoyment.

Because reading is an individual and personal experience, we need to provide students with many different kinds of materials for their free, independent, recreational reading. Some of these materials can include:

- trade books and anthologies, both current and past
- students' magazines, such as CRICKET and EBONY, JR
- students' own publications, such as school and class magazines and newsletters; and, of course, students' own stories and books which have been clearly duplicated.

Simple Steps in Self-Selection of Books

The first requirement is the selection of an assortment of suitable reading materials obtained from the school library, classroom collections, book fair purchases, public circulating library, and from students' own home libraries. The range of difficulty and interest should be broad.

Helping Students to Choose a Book

For the first occasion, it is recommended that a large table, or a section of the floor, be "covered" with books. The students sit around the books as the teacher models the choice of a book. The teacher selects one, looks through it, tells the students what is being done, then goes on to the next. After having gone through at least ten books, the teacher chooses one to read for the period and then invites students, a few at a time, to do the same. The purpose is getting students excited about the world of books through self-selection.

*Marlene and Robert McCracken, Reading is Only the Tiger's Tail (San Rafael, CAL: Leswing Press, 1972). Reprinted with permission.

Excesses of choice will occur at first. Students who need simpler reading material may select very difficult books. Teachers will ask all students why they selected a particular book, but will not discourage them from reading the chosen book. After several periods of free reading, students naturally select books at their own level of reading. For the occasional student who does not, the teacher may intervene by conversing about the books which this student has chosen.

It must, however, be understood that excesses of choice can have good mental hygiene overtones. (Individualized Reading, Publication No. 40, Board of Education, City of New York.) Poorer readers may connect "easy" books with past failures. It is important to know about students' feelings about the books they read, in addition to interests and instructional levels.

Students will discuss their favorites, their new interests, the excitement found within a particular book. As they share their thoughts and feelings about books, they gain sound bases for making future selections.

What in the World of Literature Should Be Included?

"Everything is grist--comics, adult magazines, childrens' pages from Sunday papers, news clippings, adult poetry, fairy tales, an atlas, anthologies. How else can the student learn the width and depth of the reading world? How else can she or he find directions, needs, problems, identifications, joys and solaces in the world of books? How else can he or she read?"*

HOMEWORK

Homework serves as an extension and reinforcement of what has already been learned during the school day. During this summer term, homework assignments should be brief and easily executed: writing assignments, interview, newspaper reviews, etc.

Teachers, students, and parents have roles in homework activities.

Teachers - establish a daily pattern for homework assignments so that students and parents can plan other activities accordingly.
- develop out-of-school assignments which reflect or expand what has been taught, and can be completed by the student independently.
- check to see that each student clearly understands what is expected by the assignment.
- check to see that books and other materials are available.
- monitor efforts made as well as results of the assignment.

*Lucy Milton, "A Loosened Spirit," Childhood Education, volume 34, page 64, October 1957.

Students - take responsibility for writing down the daily homework assignment.
- make sure they have the books or other materials needed.
- complete and submit each assignment on time.
- bring to the teacher's attention problems that arise in connection with homework assignments.

Parents - provide uninterrupted time and quiet space where the student can do homework.
- encourage the student to make a consistent and sustained effort.
- praise student's efforts.
- communicate with the school if problems arise: e.g., assignments unclear; too difficult/too easy.
- are available for assistance, but allow the student to work independently.

During the summer, students need to be encouraged to practice many kinds of reading during after-school hours including story books, magazines, cook books, and travel guides. As in all skills, the more the student reads, the more his or her reading will improve.

TEST-TAKING SKILLS *

All tests are designed to measure what students actually know. To that extent, everything learned during this summer session should be reflected in the student's retest in August.

However, in addition to what students know, tests also measure how they record what they know. Familiarity with the mechanics of test-taking helps students become more comfortable during the test period, thus freeing them to actually use and record their understanding.

In the course of this summer term, students should be given specific practice in test-taking strategies. Efficiency in test-taking will require the following:

1. The ability to follow directions, both oral and written.
2. The effective management of time.
3. Practice in the use of separate answer sheets.
4. Choosing the best answer.
5. Skimming and scanning strategies.

*For additional suggestions, see Test Utilization: A Resource Guide for Teachers, a publication of the Office of Testing of the Division of Curriculum and Instruction, 1981.

Each of these skills can be incorporated into a typical day's classwork. The teacher needs to be sensitive to such opportunities.

1. The ability to follow directions, both oral and written

   - Keep directions for daily routines minimal and clearly stated, orally and in writing.

   - Require adherence to directions through reminders, rehearsals, consequences, etc.

   - Before a lesson or word game begins, make certain that all related directions have been understood by each student.

   - Comment when a student's error is related to misunderstood directions.

2. The effective management of time

   - Set time limits for sections of the daily routine.

   - Note beginning and ending time on the chalkboard for the writing period, SSR, et al. ("It is now 10:28. Continue reading until 10:38.")

   - Note mid-period time and minutes remaining; remind students to look at the chalkboard periodically. ("It is now 9:50; you have 8 more minutes to write.")

   - Check to see that all students can read time notations and have a clear concept of how much time it might take to complete a particular lesson. (Do students equate "9:45" with "a quarter to ten."?)

   - A kitchen timer can provide reinforcement of training in this skill.

3. Practice in the use of separate answer sheets

   - In any daily quiz, ask students to record answers in a particular format in notebooks or on separate papers. The recommended formats are those used in the California Achievement Test of reading.

4. Choosing the best answer

- In daily discussions and quizzes, encourage the students to consider alternative answers to a question and discuss reasons for selection of a particular answer. Refer to text for justification where possible.

- Be sure the reason for selecting one answer over another is understood by all.

- Provide practice in identifying the clues that lead to a best answer: "signal words" to comprehension; italicized print for emphasis; dashes, commas and punctuation suggesting special or subordinate ideas; quotation marks, etc.

5. Skimming and scanning strategies

- These skills can be taught in the context of SSR as students are helped to select an interesting book.

- These strategies are needed for rereading material in doing comprehension probes.

Each of these test-taking strategies is important in successfully playing almost all games, both verbal and non-verbal. Games involve following directions, staying within time limits, keeping score on a separate sheet, considering more than one answer, scanning a gameboard to see what an opponent is doing.

For these reasons, a variety of games should be made available, especially for students who have finished a lesson before the rest of the class. Non-verbal games, such as checkers, can provide useful practice. Verbal games, such as Scrabble or Monopoly, provide practice in all these skills plus the reading experience.

Directions for a word game (GRAB!) that can be made by students themselves, and is adaptable to all ages and interests, appear in Appendix E.

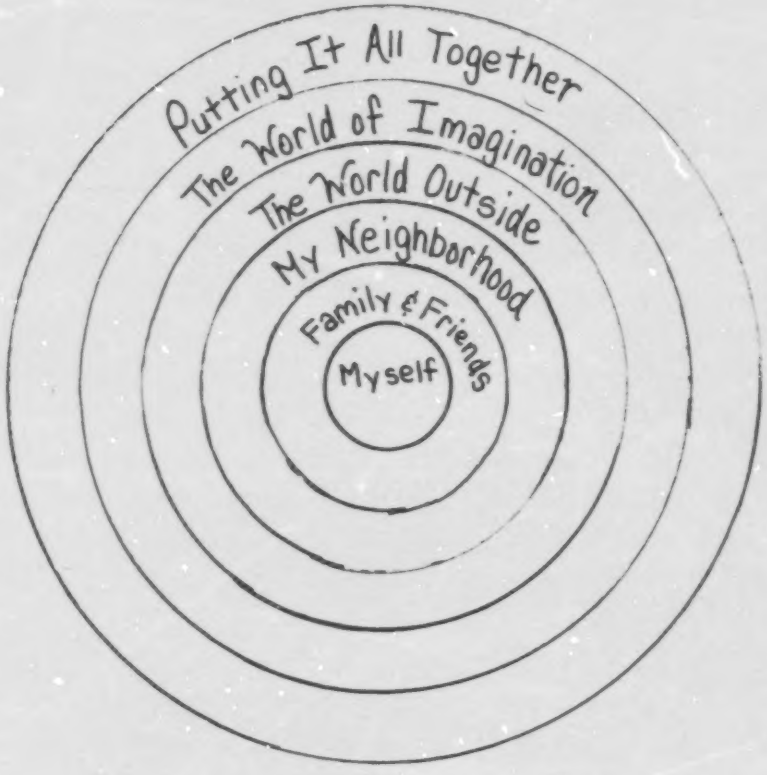
Part II

Overview of Weekly Plans

As a way of giving unity and structure to the Communication Arts-Reading Class, we suggest a thematic organization with a different but related theme for each week of the Summer Program. In so far as possible, the theme will serve as the focus for the literature and related writing, speaking, and listening activities, and may sometimes be related to newspaper activities, journal writing, and Sustained Silent Reading.

"Much of value can result by organizing instruction in topical or thematic units, so that children repeatedly use a similar core of concepts and vocabulary terms in reading, writing, and speaking over a period of several weeks. In so approaching instructional planning, the basic thematic ideas serve, in effect, as advance organizers of the instructional activity that is to follow."*

Therefore the themes of the six weeks of the summer school will represent the ever-widening circles of human experience, beginning with oneself, and extending outward to family and friends, neighborhood, the world outside, the world of imagination. The sixth theme is, appropriately,"putting it all together."



*James R. Squire. Instructional Focus and the Teaching of Writing (Lexington, MA: Ginn and Co.)

Week One - Theme: Myself

Tuesday: ACTIVITY 1 - Getting to Know You (Game)

PERFORMANCE OBJECTIVES Students will be able to:

. identify each other and teacher by name.
. use descriptive adjectives while speaking.

MATERIALS

None.

DEVELOPMENT

1. Acting as model, introduce yourself to Student #1 combining a descriptive word that starts with the same sound as the first letter of your name. (Example: I am terrific Tyrone.)

2. Have Student #1 repeat what you have said, and add his or her name. (Example: You are terrific Tyrone. I am merry Maria.)

3. Have Student #2 repeat what you and Student #1 have said, and add his or her name, and so forth. (Example: He is terrific Tyrone. You are merry Maria. I am beautiful Beulah.)

4. When the sequence becomes too long, start the game over again, with the next student becoming No. 1.

5. You may need to use several students' names as examples, perhaps writing them on the board to draw attention to the matching initial sounds.

Tuesday: ACTIVITY 2 - Journal Writing

PERFORMANCE OBJECTIVES Students will be able to:

. explain what a journal (daily record) is.
. explain why journals are valuable.
. create and maintain journals.

MATERIALS

notebook or writing papers
pen, pencil, or marker

DEVELOPMENT

1. Explain to the class what a journal is. It is a record of one's experiences and feelings. It is a personal and private document. It is kept on a daily (or frequent) basis. The writer is free to share it, if desired.

2. Lead the class in a discussion which will result in a journal entry for today.

3. Have a "reality session" with the students and talk about "why we are in summer school."

4. Teacher and students date their entries and write about today's discussion (or about what interests them), keeping their writing in chronological order in a notebook or folder.

5. Share your journal entry with the class and invite the students to do the same on a voluntary basis.

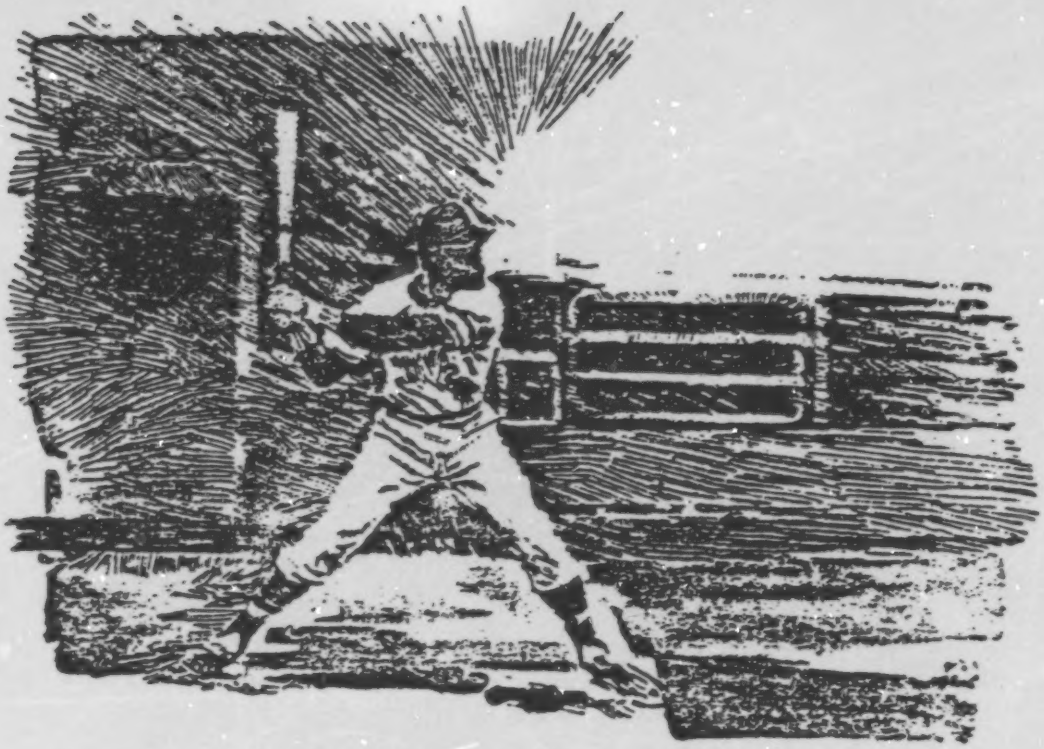
Tuesday: ACTIVITY 3 - Reading/Literature Lesson

PERFORMANCE OBJECTIVES Students will be able to:

. demonstrate ability to analyze characters in a story.
. identify information in a story about Roberto Clemente which describes his feelings, beliefs, habits, or personality traits.
. deduce or infer such traits from relevant information provided by other reading materials, discussion, and observation.

MATERIALS

Duplicated copies of the selection "Roberto Clemente" by Judith Barnard, one for each student.



Roberto Clemente

Judith Barnard

Did you ever think about being two people? When you're in school or playing ball or talking to friends, that's the *public* you that lots of people see. But you also do things quietly. You help a friend in trouble. You do a favor for your mother. You share a piece of special cake. That's the *private* you that you don't talk about to everyone.

Roberto Clemente was two people. In *public* he was one of the greatest baseball players ever. He batted 3,000 hits. His lifetime batting average was .317, and in one World Series he batted .414. He ran so fast that he could beat out an infield hit. Other teams always watched him because he stole so many bases.

*From The Headway Program, Level E. Sea to Sea (La Salle, IL: Open Court Publishing Company, 1979), pp. 148-150.

Roberto was so good that he won four National League batting championships. He won the National League's Most Valuable Player award once and the Golden Glove award for fielding twelve times.

That was the public Roberto Clemente, the one the fans in Pittsburgh loved and cheered.

And who was the *private* Roberto Clemente? He was the young ball player from Puerto Rico, a stranger in the United States who could barely speak English. He knew what it meant to be lonely and afraid. So he helped others who were lonely and afraid.

Roberto visited sick boys and girls in hospitals. He sent money to poor people. Once, after "Roberto Clemente Night" at the Pittsburgh Pirates' stadium, he was given a $6,000 check. He sent it straight to Children's Hospital in Pittsburgh.

Roberto built his parents a new house in Puerto Rico and took his wife and three sons there for visits. The whole family became friends.

In December, 1972, Roberto read about an earthquake in Nicaragua, a country not too far from Puerto Rico. Thousands of people were killed; the capital city, Managua, was like a pile of broken stones.

"They need help," Roberto said. He asked some people to help him collect food and medicine. When all the supplies were together, Roberto went to the airport to help load everything on an airplane. The plane was an old DC-7. It was overloaded with supplies, but Roberto decided to go on the plane to Nicaragua. He wanted to make sure the people got the supplies right away.

So it was the private Roberto Clemente who died on December 31, 1972, when the old plane crashed in the sea. For days, airplanes and helicopters searched for him. Deep sea divers found the plane wreckage in the ocean, but Roberto Clemente was never seen again.

Lots of people remember Roberto. They remember his great catches in the webbing of his glove . . . his sliding into second base on a steal from first . . . his reaching out to hit the ball into the left field stands. But they also remember the private Roberto Clemente who wanted to help people in trouble. That was the way he lived and that was the way he died.

QUIZ - "ROBERTO CLEMENTE"

1. Roberto Clemente was known to most people as
   a. an airline pilot
   b. a doctor
   c. a baseball player
   d. a teacher

2. Clemente wanted to help people with troubles because
   a. he was once lonely and afraid
   b. he wanted to practice his second language English
   c. he liked praise
   d. he liked to work in hospitals

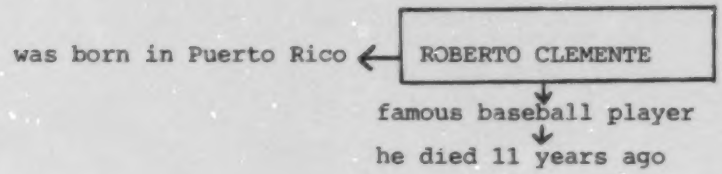
3. The word overloaded in the third paragraph before the end means
   a. filled
   b. carrying too much
   c. carrying too little
   d. unbalanced

4. Clemente went to Nicaragua because
   a. it was near Puerto Rico
   b. people needed help after the earthquake there
   c. he liked flying
   d. he had been born there

5. From this story you can tell that Roberto Clemente
   a. always thought about himself first
   b. liked to joke
   c. liked to fly airplanes
   d. liked to help people

DEVELOPMENT

1. Write the title of the story on the board and ask students what information they already have about Roberto Clemente, adding this to a semantic map.



2. Read the story aloud to the class for the purpose of enjoyment. Reread the story at another time for factual information or other reasons.

3. Assist students in adding more information to the semantic map on the chalkboard.

4. Ask the question: "What do we mean when we say that Roberto Clemente had two sides to his life, public and private?" Elicit answers from students and list characteristics which belong in these two categories on the board.

Example:

His Public Self	His Private Self
He was a great baseball player.	He helped others who were lonely and afraid.
He batted 3,000 hits.	He visited the sick.
He won four National League batting championships.	He cared for his parents.

etc.

5. Write new vocabulary words and phrases on the board and present each in context to assist students in vocabulary development.

public	private	Pittsburgh
champion	stadium	Managua
valuable	wreckage	Nicaragua

Point out that public and private are opposites (antonyms) and explain that people have both public and private aspects to their lives.

63

Guide students to look up synonyms (words that mean the same) for champion: a winner; a person whose supremacy or superiority is formally recognized, etc.

Ask students if they can give different meanings for the word fan.

6. Tell the students that they are going to read the story by themselves tomorrow. Keep the semantic map and vocabulary words on the board so that students may see them and refer back to them.

Tuesday: ACTIVITY 4 - Sustained Silent Reading

PERFORMANCE OBJECTIVES Students will be able to:

. read independently for enjoyment.
. make their own selection of books from a collection.
. read quietly for a sustained period of time.

MATERIALS

These may include trade books and anthologies, both current and past; children's magazines, such as Cricket and Ebony, Jr.; children's own publications, such as school and class magazines and newsletters; and children's own stories and books which have been clearly duplicated.

DEVELOPMENT

1. Obtain an assortment of suitable reading materials from the school library, classroom collections, book fair purchases, public circulating library, or from children's own home libraries. The range of difficulty and interest should be broad.

2. To help students choose a book, it is recommended that a large table, or a section of the floor, be "covered" with books. Have the children gather around and sit as you model the process of making a choice:

   . select one
   . look through it
   . tell the children what is being done
   . then go on to the next book

   After having gone through at least ten books, choose a book to read and then invite children, a few at a time, to do the same. (The purpose is to get children excited about the world of books through self-selection.)

Have students read for a stated period of time. When the time is up, books are put away. Some errors of choice will occur at first. For example, children who need simpler reading material might have selected more advanced books, etc.

Tuesday: ACTIVITY 5 - Summary of Today/Preview of Tomorrow

Have the class review today's events: what was learned, what was accomplished, what was left unfinished, etc.

Give a "snapshot" of what the class will do on Tuesday. For example:

"Over the next weeks, we are going to look at some features and popular columns in the newspaper."

"I want you all to bring in a newspaper for tomorrow."

"I will have you cut out some words or phrases from a newspaper, words which describe the real you! You can cut out as many as you want, but there should be no fewer than ten. For example: I would probably cut out words such as: amazing, unusual, special, animal lover."

"We are also going to finish reading about Roberto Clemente. I think you'll be very interested in the way this ends."

Wednesday: ACTIVITY 1 - Journal Writing

PERFORMANCE OBJECTIVES Students will be able to:

. find their journals and continue making entries.
. cooperate in convenient stroage of journal when finished.

DEVELOPMENT

1. Suggest that a journal, in addition to being a daily record of our thoughts and feelings, can also be a "source book" of ideas, images, and even fleeting thoughts. Point out that artists and writers often keep such a book to which they turn at times when they wish to recall their ideas and feelings.

2. Provide a safe, secure place in the classroom to keep students' journals. Together with students determine how and when they can gain access to their journals.

3. Take out journals, date the entry, and write about something of interest that happened since yesterday. If necessary, students may start by listing words or drawing pictures to stimulate their thought processes.

4. After five minutes, everyone finishes the entry for the day and puts the journal away.

Wednesday: ACTIVITY 2 - Newspaper Activity

PERFORMANCE OBJECTIVES Students will be able to:

. gain familiarity with newspapers.
. extend their reading vocabularies.

MATERIALS

newspapers
scissors
paste or transparent tape
drawing paper or blank newsprint

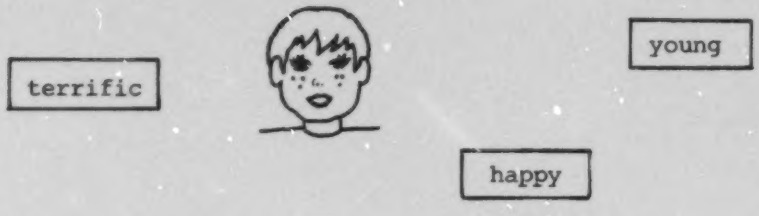
DEVELOPMENT

1. Describe the task to the students so that they may work on it independently, e.g.;

   "We are going to publish pictures of ourselves. To do this, draw a picture of yourself, as you see yourself today."

2. Next, have students go through the newspapers which they have brought to school, and look for words which relate to and describe them. For example:

3. Have students cut out these words and paste or tape them around their self portrait. Example:



4. Students can work by themselves or in small groups.

5. Each student shows his or her picture and reads the words around it either to a small group or to the whole class. The teacher shares his or her picture, too.

Wednesday: ACTIVITY 3 - Reading/Literature Lesson
(continued from day 1)

PERFORMANCE OBJECTIVES Students will be able to:

. demonstrate recall of Monday's reading.
. use suffixes to "build" on vocabulary words.
. use role playing techniques to dramatize phrases from the story.

DEVELOPMENT

1. Review what has been learned about Roberto Clemente from yesterday's lesson: who he was, what he did, why he is well-known, why he is still loved and remembered.

2. Review vocabulary words left on the board by inviting students to read each vocabulary word and place each in a phrase or sentence. Students should be asked to build on words such as:

wreck, wrecker, wrecking, wreckage
champion, championship

3. Go over statements from the story:

. "his great catches in the webbing of his glove" (p. 59)
. "his sliding into second base on a steal from first" (p. 59)
. "Managua was like a pile of broken stones" (p. 57)
. "he could beat out an infield hit" (p. 55)

Ask students to explain these verbally or demonstrate by doing them.

4. Have students read the story silently to find more reasons why Roberto Clemente was a special kind of person. Ask: "Why was he a special person? What did he do to make others respect him and want to remember him? What have we learned about his life and about his character?"

5. Together discuss Roberto Clemente by describing him in terms of the "public" Roberto Clemente and the "private" Roberto Clemente. "One of the great things about this person was _____." Go around the room for individual responses to this question.

6. Have students use their own life experiences and the information from this story about Roberto Clemente, and have each of them look at themselves and their good qualities.

Have students fold their paper in half. On one half, have them write:

A. "What the public knows about me that is good"

On the other half, they will write:

B. "What only a few persons know about me that is good"

7. Some students may wish to keep their writing private, while others may be willing to share it. Lead the sharing session by reading your own account.

8. All new vocabulary words will be listed on paper or index cards and added to each student's WORD BANK.

Wednesday: ACTIVITY 4 - Sustained Silent Reading

DEVELOPMENT

Together select reading material for the Sustained Silent Reading (SSR) period. Have everyone in the room sit comfortably at a table, desk, or on a rug. Set the amount of time students will spend in pleasurable reading today.

Wednesday: ACTIVITY 5 - Preview of Tomorrow

Explain to students what they will do tomorrow:

"Tomorrow we will write in our journals. If you hear or see something that makes you stop or catches your attention, bring that idea to school for your journal entry.

"Then, we'll be reading about African masks. Some of us may have seen masks at the museum, or in someone's collection at home. If you have, be sure to tell us about that, too.

"I would like you to cut out your horoscope from the newspaper and bring this to class tomorrow. You can probably guess what we'll do with that!"

Thursday: ACTIVITY 1 - Journal Writing

DEVELOPMENT

1. As in previous days, have students bring their journals to their desks, date the entry, and begin to write. In order to facilitate the flow of ideas, it is recommended that a separate sheet of paper be used to list "My Ideas for Journal Writing."

2. In "My Ideas for Journal Writing," invite students to:

   . list ten to twenty things they love to do.
   . star the things they love to do the best.
   . place a check next to the things they love to do alone.
   . list three things that recently happened to them, or that were of interest to them.

   When a student needs material to write about in the journal, he or she can refer back to these ideas.

Thursday: ACTIVITY 2 - Newspaper Activity

PERFORMANCE OBJECTIVES Students will be able to:

. locate the horoscope column in the newspaper.
. read the predictions for the day.
. generalize regarding the scientific value of a horoscope.

MATERIALS

Horoscope columns from daily newspapers.
(Keep copies of newspapers on hand for this and other purposes.)

DEVELOPMENT

1. Have students bring in horoscope columns from yesterday's or today's newspaper.

2. Explain that astrology is not a true science, that there is no proof or scientific evidence of its truth. Still, many of us enjoy reading the daily horoscope predictions in the newspaper. Ask students if (and why) they read their horoscopes. Do they believe what it says?

70

3. Tell the students: "Look for your sign. It is determined by your birthday." Have students tell one another which sign they were born under, and read their predictions for the day.

4. Have students read aloud their horoscope columns, either to small groups or to the whole class. (Provide those who could not bring one from an older newspaper.)

5. Tell the students: "Now think of what happened to you yesterday. How does this information fit with the horoscope you just read?" Have students discuss their results.

6. On a sheet of yellow draft paper, have students write a paragraph comparing their "real" day with what was in their horoscope. Example:

My Day	My Horoscope Reading
I fell over my books and cut my knee.	Take care, there are several planets which will meet over your sign. One of these is Mars. Watch your step.
I went to the store by myself and lost the money.	Luck when you do things on your own.

Thursday: ACTIVITY 3 - Reading/Literature Lesson
from the Content Areas of Social Studies and Art

PERFORMANCE OBJECTIVES Students will be able to:

. recall facts.
. remember and recount what has just been read.

MATERIALS

Duplicated copies of selection, "Shaped by Hand" by Marjorie P. Katz, one for each student; chart paper or section of chalkboard.

DEVELOPMENT

1. Brainstorm with students to determine what they already know about the topic of masks. Initiate the brainstorming session by giving your own ideas first, such as:

71

"When I think of masks, I think of a masquerade party because no one is supposed to recognize you." (Tell your own story, i.e., a particular situation where masks were used, and the reasons for using masks in this situation.) Ask: "What do you think of when you hear the word masks?"

2. Record student responses on the experience chart or chalkboard for future reference. These may include:

Masquerade party	a stocking over your face
Halloween	a ski mask
hiding your face	African masks

3. Ask the students several pre-reading questions that give a purpose for reading the complete assignment. For example, instead of asking, "Who wore masks at special parties?" which can be answered correctly by reading the first paragraph only, it is better to ask: "What do these few paragraphs tell you about the Kwakiutls' masks that you did not already know?"

4. Ask the students to read paragraphs 2 and 3 of the story for the purpose of finding new information to add to the chart as indicated below. If they do not come forth with information, ask specific questions which relate to the categories on the chart. Example:

"The Kwakiutls used masks. Can you tell us where the Kwakiutls lived?" Continue to probe, using the four categories on the chart.

Read paragraphs 2 and 3. What does the <u>story</u> tell us about Kwakiutl masks?

Nation or Tribe	Location	Material	Use of mask
Kwakiutl	Pacific Northwest British Columbia	carved wood and shells	to act out stories

Read the rest of the story. What does the story tell us about the Indian tribes of New York State?

Nation or Tribe	Location	Material	Use of mask
Iroquois	New York State	carved wood from living trees	the power to help sick people

5. Help the students by modeling a response for them. Example:

   "In this story it says that the mask had strings. When I was at a museum (or, when we saw the mask that was brought to class), I saw the strings on the mask and watched the guide pull the strings to make the mask move. I have that picture in my head now so that when I read about it in the book, I know exactly what the author was talking about."

   Keep helping the students to realize that they must use what is in their heads in order to understand the text. Give them many examples to reinforce this point. Do this by your own modeling.

6. Have the class read the entire story silently, independently.

7. Using the chart with the four categories, help students to summarize what was stated in the story (recall of facts) by retelling the story in their own words. (If necessary, students can reread the story or refer to the text while giving their responses.)

8. Guided questions:

   . Where were carved wooden masks used?
   . How did people make these masks?
   . Describe one mask that you liked particularly.
   . What did people expect this mask to help them with? Describe that "power."

9. At the conclusion of this lesson, divide the class into 2 groups, as described on pp. 26 . Group B (25 DRP units and above) writes answers to these questions in their notebooks.

Thursday: ACTIVITY 3a - Individualized Tutorial

Group A goes to Individualized Tutorial for Survey of Phonic Elements (Appendix B).

Masks

Carved wooden masks were used for several purposes in the Pacific Northwest. Sometimes dancer-storytellers wore masks to act out totem stories during special parties. These masks, like the totem poles, were beautifully carved and brightly painted. Some of the masks had eyes made of pieces of shell.

The Kwakiutl Indians lived in this area, near the Haidas. The Kwakiutls made masks with moving parts. They had strings that the wearer could pull to open and close the mask or make parts of the mask move back and forth.

One mask shows two fish around the face of a man and strings that the dancer-storyteller pulled to make the fish move.

Masks were made by Indians in other parts of North America, too. Among them were six tribes that lived in what is now called New York Stae. The tribes were the Mohawk, Seneca, Oneida, Cayuga, Onondaga, AND Tuscarora. These tribes joined to form a group called the League of the Iroquois.

The Iroguois hunted and raised corn for food. They carved wooden bowls, spoons, and other things they needed for everyday use. They carved masks, but they used them in a different way from the Kwakiutls.

Iroquois masks were used to help sick people. They were worn by people in the False Face Society. When the False Face Society danced and sang for him, a sick person knew that powerful masks were helping him.

A mask might show a twisted or strangelooking face. It might show a person seen by an Iroquois in a dream. Since a dream was special and important, the Iroquois listened to what his dream told him. He would

*From Marjorie P. Katz, Shaped by Hand, as cited in Solo Book, the New Macmillan Reading Program, Level 14, (New York: Macmillan Publishing Co., 1975), pp. 12-17. Reprinted with permission.

carve a mask to look like the dream-person. All the people believed such a mask would have extra power.

A mask was carved into the trunk of a living tree. First the Iroquois man carefully removed the bark from part of the tree. He did not want to hurt the tree. Next he carved the face of his mask in the trunk. Then he cut the mask out of the tree. He was careful not to remove more of the tree trunk than he needed. He finished the mask by putting paint, hair, and sometimes pieces of metal on it.

The Iroquois believed such a mask would have the power of life from the tree. And the good powers in the mask would drive away the bad power that made people sick.

After a person was made well, he might have a dream telling him to carve a mask. Then he could become a False Face and help cure people, too.

A False Face mask was made 200 years ago by a Mohawk soldier and chief. He was known by his English name, Joseph Brant. He saw that Indian land was being taken by the newcomers to North America. Brant went to England and Canada to ask for help for his people. He helped the Mohawks build a new village in Canada.

Thursday: ACTIVITY 4 - Sustained Silent Reading

DEVELOPMENT

Tell the class that the Sustained Silent Reading period will begin in three minutes, and that each student should get out his or her chosen reading material, or select a book from the collection in the room. At the signal, set the timer or write the time on the chalkboard. Tell the class that they will be reading for a specific amount of time (e.g., 15 minutes). Have everyone settle down to read quietly.

Thursday: ACTIVITY 5 - Preview of Tomorrow

Tell the class that tomorrow they will begin a book called Sadako and the Thousand Cranes which tells a true story about a young Japanese schoolgirl and addresses a very serious worldwide problem.

If some students ask if they can bring in books to read during their silent reading time, encourage them to do so.

Ask students to cut out of a newspaper or magazine a TV schedule for a whole day and bring this tomorrow.

Friday: ACTIVITY 1 - Journal Writing

DEVELOPMENT

Tell the students to get their journals from the place where they are kept in the classroom and to make today's entry on a new page (or skip two lines from yesterday's entry). Remember to date the entry.

Have everyone in the room write, including yourself and any guests. For those who need help in getting started, remind them that they can go back to any entry for ideas, or they can refer to yesterday's "My Ideas for Journal Writing." Tell students that they may sketch or illustrate their ideas at any time during journal writing if this helps in the flow of ideas.

Friday: ACTIVITY 2 - Newspaper Activity

PERFORMANCE OBJECTIVES Students will be able to:

. read a TV schedule (time, station, program) from the newspaper.
. plan their own TV viewing for an entire day.
. discuss their choices and reasons for choosing these programs.

MATERIALS

TV schedule from a daily newspaper for one day.

DEVELOPMENT

1. Tell students to cut out their TV schedule and print the name of the publication from which it came and the date. Example:

   New York Times, 7/9/83 or TV Guide, July 2-7, 1983

2. Ask: "If you had to watch television for an entire day, what programs would you choose?" This activity can be done individually, in small groups, or with a partner.

3. Tell students: "Choose the programs you like, starting with those scheduled for 9 AM. Underline each program you like, and put an asterisk (*) next to your favorite program."

4. Have students write a paragraph telling why that program is their favorite; or, ask students to give their choices and reasons orally.

Thursday: ACTIVITY 3 - Reading/Literature Lesson
from the Content Areas of Social Studies and Science

PERFORMANCE OBJECTIVES Students will be able to:

. tell what is implied but not directly stated in the story (infer meaning).
. read a novel with a current theme.

MATERIALS

Duplicated copies of Prologue, and Chapter 1 from selection of Sadako and the Thousand Cranes by Eleanor Coerr, one for each student; and a map of the world or globe

DEVELOPMENT

1. Tell the students: "This is a true story about a girl named Sadako who lived in Japan and became a heroine." Show where Japan is on a world map or globe.

2. Read the Prologue and Chapter 1 aloud to the class for their understanding and enjoyment. The students can listen and follow the text at the same time.

3. Ask the class: "From what you've heard, why is this chapter called 'Good Luck Signs'?" What is meant here? Think about what was told to us in the Prologue when you give your answer." Invite students to share their "good luck signs" or superstitions.

4. Write unfamiliar vocabulary words and phrases on the chart or chalkboard and develop these in context by referring to the text as needed..

   Read a sentence from the story, or create one from real life using the following words:

radiation	kimono
leukemia	Peace Day
atom bomb	altar shelf
omen	crane
poison	

   - Discuss the opposite (antonym) of peace, in light of the story. Ask: "Why did the Japanese people celebrate a day called Peace Day? Would they celebrate a day called War Day? Why? Why not?"

   - Discuss the disease known as leukemia. Ask students what they know about it. Is there a cure?

- Discuss the word crane which has more than one meaning. Ask students to show, describe, or draw a crane (a bird; a machine that lifts heavy objects) and to tell where one might see each type of crane (the zoo; a construction site).

- Discuss words that mean the same (synonyms) as omen (a sign; a charm; a warning).

- Discuss cultural words such as kimono, and altar shelf and their meanings by asking students to find these in the text and read the surrounding textual material.

- Have students look up radiation in the dictionary. Ask: "What other words begin with 'radi'? Radiator and radio are words which belong in the same word family."

5. Have students make new entries to their WORD BANKS.

6. Tell the class: "Tomorrow, we will read the Prologue and Chapter 1 from the book (or copy)."

7. At the conclusion of the lesson, divide the class into 2 groups. Give group B a writing assignment related to this reading experience: "I would like to visit Japan in order to _____."

   or "I think Sadako was _____."

Friday: ACTIVITY 3a - Individualized Tutorial

Group A meets for Survey of Structural Elements (Appendix C).

Friday: ACTIVITY 4a - Sustained Silent Reading

Continue as in past days. At least once per week read aloud from at least one book to "sell" it to students who need additional motivation to read. Increase the time for SSR on a weekly basis.

Friday: ACTIVITY 5 - Preview of Tomorrow

Tell the class: "We will finish reading Chapter 1 of our book, so that we can understand more about Sadako's life and why she is called a heroine."

Next, tell the class: "Please be sure to bring in the Help Wanted pages of your newspaper. You will find this in the Classified Ad section. Tomorrow, we will try to find a job we'd like to have."

GOOD LUCK SIGNS

Sadako was born to be a runner. Her mother always said that Sadako had learned to run before she could walk.

One morning in August 1954 Sadako ran outside into the street as soon as she was dressed. The morning sun of Japan touched brown highlights in her dark hair. There was not a speck of cloud in the blue sky. It was a good sign. Sadako was always on the lookout for good luck signs.

Back in the house her sister and two brothers were still sleeping on their bed quilts. She poked her big brother, Masahiro.

"Get up, lazybones!" she said. "It's Peace Day!"

Masahiro groaned and yawned. He wanted to sleep as long as possible, but like most fourteen-year-old boys, he also loved to eat. When he sniffed the good smell of bean soup, Masahiro got up. Soon Mitsue and Eiji were awake, too.

Sadako helped Eiji get dressed. He was six, but he sometimes lost a sock or shirt. Afterward, Sadako folded the bed quilts. Her sister, Mitsue, who was nine, helped put them away in the closet.

Rushing like a whirlwind into the kitchen, Sadako cried, "Oh, Mother! I can hardly wait to go to the carnival. Can we please hurry with breakfast?"

Her mother was busily slicing pickled radishes to serve with the rice and soup. She

*From Eleanor Coerr, Sadako and the Thousand Paper Cranes, a Dell Yearling Book (New York: Dell Publishing Company, 1977), pp. 9-14. Reprinted with permission.

looked sternly at Sadako. "You are eleven years old and should know better," she scolded. "You must not call it a carnival. Every year on August sixth we remember those who died when the atom bomb was dropped on our city. It is a memorial day."

Mr. Sasaki came in from the back porch. "That's right," he said. "Sadako chan, you must show respect. Your own grandmother was killed that awful day."

"But I do respect Oba chan," Sadako said. "I pray for her spirit every morning. It's just that I'm so happy today."

"As a matter of fact, it's time for our prayers now," her father said.

The Sasaki family gathered around the little altar shelf. Oba chan's picture was there in a gold frame. Sadako looked at the ceiling and wondered if her grandmother's spirit was floating somewhere above the altar.

"Sadako chan!" Mr. Sasaki said sharply.

Sadako quickly bowed her head. She fidgeted and wriggled her bare toes while Mr. Sasaki spoke. He prayed that the spirits of their ancestors were happy and peaceful. He gave thanks for his barbershop. He gave thanks for his fine children. And he prayed that his family would be protected from the atom bomb disease called leukemia.

Many still died from the disease, even though the atom bomb had been dropped on Hiroshima nine years before. It had filled the air with radiation—a kind of poison—that stayed inside people for a long time.

At breakfast Sadako noisily gulped down her soup and rice. Masahiro began to talk about girls who ate like hungry dragons. But Sadako

didn't hear his teasing. Her thoughts were dancing around the Peace Day of last year. She loved the crowds of people, the music, and fireworks. Sadako could still taste the spun cotton candy.

She finished breakfast before anyone else. When she jumped up, Sadako almost knocked the table over. She was tall for her age and her long legs always seemed to get in the way.

"Come on, Mitsue chan," she said. "Let's wash the dishes so that we can go soon."

When the kitchen was clean and tidy, Sadako tied red bows on her braids and stood impatiently by the door.

"Sadako chan," her mother said softly, "we aren't leaving until seven-thirty. You can sit quietly until it is time to go."

Sadako plopped down with a thud onto the *tatami* mat. Nothing ever made her parents hurry. While she sat there a fuzzy spider paced across the room. A spider was a good luck sign. Now Sadako was sure the day would be wonderful. She cupped the insect in her hands and carefully set it free outside.

"That's silly," Masahiro said. "Spiders don't really bring good luck."

"Just wait and see!" Sadako said gaily.

Monday: ACTIVITY 1 - Journal Writing

DEVELOPMENT

Continue writing in your journals daily.

Arrange for a sharing time at the end of each week. Tell the class: "Look back over your entries for this week. If you are willing, I would like some of you to share your ideas and feelings. I'll start, and you will see that my entry may not be too different from yours! Let's try it out."

Monday: Activity 2 - Newspaper Activity

PERFORMANCE OBJECTIVES Students will be able to:

- locate the classified advertisement section in a daily newspaper.
- locate the Help Wanted ads.
- find at least one job that appeals to them, detailing the kind of job, salary, responsibilities.

MATERIALS

copies of Help Wanted ads in the newspaper
scissors
marker or crayon
transparent tape or paste
paper or index cards.

DEVELOPMENT

1. Students each bring in the Help Wanted ads from a newspaper (one page will do).

2. Tell students: "Find an advertisement for a job that you might like to have now or in the future. Circle it with black marker or crayon, cut it out, paste it on a piece of paper or index card."

3. Have students complete these sentences:

   a. I would like this kind of job because _____

   _____

   b. In order to get this job, I would have to prepare myself. I would have to _____

   _____

4. Have students list the good things about this particular job (salary; special privileges; location; job resposibilities, etc.).

5. Have students share their "jobs" with the rest of the class.

Monday: ACTIVITY 2 - Reading/Literature Lesson
(continued from day 4)

DEVELOPMENT

1. Review yesterday's lesson by asking students: "When I call on you, give me one sentence about Sadako, the girl in the book we read yesterday." Select students to write their sentences on the chalkboard. Assist the class in continuing the sentences to form a summary of the story. Example:

   Sadako was a young girl.
   She lived in Japan.
   This story took place after the United States dropped an atom bomb.
   Sadako was in Hiroshima on that day.
   She died as a result of a disease.
   She is a heroine to Japanese children.

2. Review the new vocabulary from yesterday's lesson.

3. Review the meaning of Peace Day as used here. Ask: "What happened on Peace Day? Is Peace Day a carnival day or a memorial day? How do you know that?"

4. Have students reread Chapter 1 silently and independently. If the students have difficulty reading the material, it may be advisable to read page by page together (teacher and students). You might begin reading aloud while the class follows along. Then stop and ask the class to read by themselves up to a specific place. Continue in this manner until the entire chapter has been read.

5. Present the following "cast of characters" so that students may refer to it in follow-up tasks.

Cast of Characters

Masahiro	(boy)	Age 14
Sadako	(girl)	11
Mitsue	(girl)	9
Eiji	(boy)	6

Ask: "Masahiro. Who is he? How do you know he is Sadako's brother? Her big brother? Find the place in the novel that tells you this."

"How many children are in the Sasaki family? Using the illustration on p. 86, point to each member of the family, identify them, and name them according to their place in the family (eldest, middle, youngest)."

Because the names are unfamiliar to some children, pronounce as needed.

6. "We know a great deal about this novel already by reading the Prologue. And by going to the Table of Contents, we have more clues as to what may happen. When you read the next chapter to yourselves, think about why the author called the first chapter, 'Good Luck Signs.' (She could have called it 'Bad Luck Signs.') What are some of the clues that tell you that this story can end on a very sad note?"

7. In connection with social studies, guide students to locate Hiroshima, Nagasaki, and Pearl Harbor on the map or globe. Discuss the events that connect all these places.

8. At another time, discuss nuclear weaponry. The brief film, Hiroshima-Nagasaki can be shown (preview it first) in order to demonstrate the power (destructive) of atomic and nuclear devices. The film can be obtained from your public library.

9. Group B lists and writes "Bad Luck Signs" which they have heard about.

Bad Luck "sign"	What it is supposed to do
Ex. a broken mirror	bring bad luck for 12 years

Monday: ACTIVITY 3a - Individualized Tutorial

Group A meets students are seen individually for Survey of Basic Sight Vocabulary (Appendix D: Modified Dolch Word List).

Monday: ACTIVITY 4 - Interest Inventory

The Interest Inventory (Appendix A) is introduced (see p. 21) and administered to the whole class. Students are assured that the results will be anonymously shared in class next week.

Monday: ACTIVITY 5 - Preview of Week 2

Tell the class:

"Next week, we will continue to write in our journals. During the weekend, be observant and come to school with ideas for your journal. If each person comes in with two ideas, we can talk about these, share them, and add a few to our individual list of ideas for writing."

"We will need copies of newspapers so that we can continue our daily newspaper work."

"Our reading/literature lesson will come from the book Little House in the Big Woods."

Week Two - Theme: My Family and Friends

Reading/ Literature Lesson

PERFORMANCE OBJECTIVES Students will be able to:

. determine ways characters in books are like real people.
. recognize clues to the understanding of characters in literature.

MATERIALS

Duplicated copies of the selection "Sundays" from Little House in the Big Woods by Laura Ingalls Wilder, one for each student.

DEVELOPMENT

1. Discuss how one forms an opinion about a person. Write students' suggestions on the chalkboard, such as:

   - appearance--details of face and figure--clothing
   - manner and content of speaking--what the person says
   - behavior, actions--what the person does
   - opinions of others who know the person
   - what the person has done in the past

   Relate this to characters in books: Tell students that: "Books do the same thing except that we learn about a character in a book by what the author tells us about him or her."

2. Write the title of the book on the chalkboard: Little House in the Big Woods.

3. Put selected, essential words and phrases on the chalkboard before reading the story. Go over these in context. Example:

   heaped
   nine-patch quilt
   sternly
   cuddled
   "dressed from the skin out"

4. Discuss briefly the TV series based on the Little House books. Ask students to tell about this program. Tell students that the author, Laura Ingalls Wilder, based the stories on true events that happened in her own family.

Chapter 5

SUNDAYS

NOW the winter seemed long. Laura and Mary began to be tired of staying always in the house. Especially on Sundays, the time went so slowly.

Every Sunday Mary and Laura were dressed from the skin out in their best clothes, with fresh ribbons in their hair. They were very clean, because they had their baths on Saturday night.

In the summer they were bathed in water from the spring. But in the wintertime Pa filled and heaped the washtub with clean snow, and on the cookstove it melted to water. Then close by the warm stove, behind a screen made of a blanket over two chairs, Ma bathed Laura, and then she bathed Mary.

Laura was bathed first, because she was littler than Mary. She had to go to bed early on Saturday nights, with Charlotte, because after she was bathed and put into her clean nightgown, Pa must empty the washtub and fill it with snow again for Mary's bath. Then after Mary came to bed, Ma had her bath behind the blanket, and then Pa had his. And they were all clean, for Sunday.

*From Laura Ingalls Wilder, Little House in the Big Woods (illustrated by Garth Williams), (New York: Harper and Row Publishers, Inc., 1932), chapter 5, reprinted with permission.

SUNDAYS

On Sundays Mary and Laura must not run or shout or be noisy in their play. Mary could not sew on her nine-patch quilt, and Laura could not knit on the tiny mittens she was making for Baby Carrie. They might look quietly at their paper dolls, but they must not make anything new for them. They were not allowed to sew on doll clothes, not even with pins.

They must sit quietly and listen while Ma read Bible stories to them, or stories about lions and tigers and white bears from Pa's big green book, *The Wonders of the Animal World*. They might look at pictures, and they might hold their rag dolls nicely and talk to them. But there was nothing else they could do.

Laura liked best to look at the pictures in the big Bible, with its paper covers. Best of all was the picture of Adam naming the animals.

Adam sat on a rock, and all the animals and birds, big and little, were gathered around him anxiously waiting to be told what kind of animals they were. Adam looked so comfortable. He did not have to be careful to keep his clothes clean, because he had no clothes on. He wore only a skin around his middle.

"Did Adam have good clothes to wear on Sundays?" Laura asked Ma.

"No," Ma said. "Poor Adam, all he had to wear was skins."

Laura did not pity Adam. She wished she had nothing to wear but skins.

One Sunday after supper she could not bear it any longer. She began to play with Jack, and in a few minutes she was running and shouting. Pa told her to sit in her chair and be quiet, but when Laura sat down she began to cry and kick the chair with her heels.

"I hate Sunday!" she said.

Pa put down his book. "Laura," he said sternly, "come here."

Her feet dragged as she went, because she knew she deserved a spanking. But when she reached Pa, he looked at her sorrowfully for a moment, and then took her on his knee and cuddled her against him. He held out his other arm to Mary, and said:

"I'm going to tell you a story about when Grandpa was a boy."

5. Ask students what they can guess the story will be about from the title. (Small house may suggest they don't have a lot of money, live simply, etc.)

6. Focus on Chapter 5 "Sundays"; elicit more pre-reading information. Ask: "How do you spend Sundays? Do you know anything about how children in olden times spent Sundays?"

7. Read paragraphs 1 and 2 aloud to the class, while they read along. Ask: "What did we learn about the story?" (How Sundays were spent by the two main characters, etc.)

8. Read paragraph 3 aloud to gain further information necessary to understand the chapter.

9. Have class resume reading independently (or, if necessary, follow along while you read aloud).

10. When students have finished, give a short quiz to check comprehension. Then ask students to retell the story in their own words.

11. Ask students to describe Laura and her father, using lines from the story to prove their statements. Ask the students if they know anyone like Laura.

12. Have students describe personal experiences they have had with people who remind them of characters in the story: teachers, parents who are strict (but loving), children who are good but sometimes get into trouble.

Individualized Tutorial Lessons

The following are suggested lessons for small groups of students at the end of the whole class reading lesson while the rest of the class is completing some quiet, independent assignment.

Group students on the basis of common individual needs, such as those who are essentially non-readers, or those who need more intensive instruction in a particular objective than can be provided during whole class instruction. Use standardized test scores, results of Surveys (Appendices B, C, or D) and your own observations as a basis for grouping and instruction.

Monday and Tuesday: Individualized Tutorial - Group B

PERFORMANCE OBJECTIVE Students will be able to:

. recall literal information from their reading material.

DEVELOPMENT

1. Tell students: "We have been developing opinions about characters we read about such as Sadako and Laura Ingalls. Is this the same as remembering facts? What's the difference between an opinion and a fact?"

2. Elicit facts that students observe in the immediate environment: e.g., there are 6 boys and 8 girls in this class; the school is located on 15th Street.

3. Elicit opinions: e.g., girls are smarter than boys; this is the best school in the Bronx.

4. List on the chalkboard: Facts Opinions.

5. Discuss primary differences between the two concepts; need for both types of understanding.

SUPERVISED PRACTICE

Students independently reread passages from stories of the previous week and prepare a list of five facts.

Each student reads his or her five facts aloud as you list these on the chalkboard.

Facts recalled are compared for similarities and differences.

APPLICATION

- Students silently reread the first 4 paragraphs of Chapter 5: (Sundays "Little House in the Big Woods") and answer these questions of fact:

Quiz - Little House in the Big Woods

1. Sundays were mostly spent

   a. working.
   b. playing games.
   c. listening to Bible stories.
   d. bathing.

2. The children took a bath

   a. every night.
   b. once a week.
   c. never.
   d. three times a week.

3. The family took their baths in winter

   a. in a white-tile bathroom.
   b. in a spring.
   c. in the kitchen sink.
   d. in a washtub near the stove behind a screen.

4. Laura was

   a. older than Mary.
   b. younger than Mary.
   c. smaller than Mary.
   d. smarter than Mary.

5. On Sundays, the girls wore

   a. new dresses.
   b. high boots.
   c. their best clothes.
   d. whatever they wanted.

Wednesday and Thursday: Individualized Tutorial - Group A

PERFORMANCE OBJECTIVE Students will be able to:

. develop sight-sound associations and apply these to phonically regular vocabulary.

DEVELOPMENT

1. Tell students that many sounds we hear remind us of many sights we see: e.g., a telephone ring and an actual telephone; a cough and a mouth.

2. Have students close their eyes and listen to sounds they are hearing now. Ask: "What sight do you connect (associate) with that sound?"

3. List associations on chalkboard:

Sound	Sight
horn blowing	car/fire engine
bell ringing	ambulance/church
crying	baby/man
talking	people: men/women

4. Tell students: "When we can't see the real object or person, we use words and letters to remind us of the sound. Words can be sounds (spoken) or sights (written)."

horn blowing	beep
bell ringing	bong
crying	wah
talking	blah-blah

5. Elicit students' examples of other words that "look like" they sound. Explain: "These are regular sounds made by certain letters. If we learn the sounds connected with letters, we can be helped to read certain unfamiliar words."

SUPERVISED PRACTICE

In reviewing the words on the chalkboard, students will discover common regular phoneme-grapheme associations:

b as in bell, baby, ambulance
bl as in blow, blah
c as in car
cr as in cry
ch as in child, church
n as in man, engine
m as in man, ambulance

Have students silently reread the story "Robert Clemente" and list in separate columns all words that contain these phonic elements.

Have each list read aloud. Then have the lists counted up and make some award (praise or privilege) to students who found the greatest number in each phonic category.

APPLICATION

Have students take turns reading aloud (from "Little House in the Big Woods" or other material already used in a reading lesson) and remind them of the presence of these regular phonic elements.

Elicit discovery of other regular phonic elements in words students just read: p, sh, cl, th, etc., and stimulate application of the way phonic knowledge can help in reading anything.

Report of Interest Inventories

The results of the Interest Inventories are shared with the whole class. Most popular interests are related to books available in the class library. For example: "In answer to question 6; I like to read stories about _____, many of you wrote 'sports'. These are some sports stories you might like to read someday."

Follow-Up Activities

Continue the different activities: Newspaper, Journal Writing, Reading/ Literature and/or Content Area Lesson, Personalized Instruction, SSR, Oral Reading, and Preview.

1. Divide the class into small groups, or use one small group to perform.

2. Dramatize "Sundays," using the author's words for dialogue and having a narrator read the author's descriptive sections.

3. Give different groups opportunities to perform, and discuss interpretations of the parts.

4. Select a story which you consider appropriate and use similar procedures with this story.

Follow-Up Writing Activity

Have students write a description of a character they like from Little House in the Big Woods, such as Pa, Ma, or any other character.

Preview of Week 3

Tell students: "Next week we will enlarge our circle by talking, reading, and writing about our neighborhood."

Week Three - Theme: The Neighborhood

Reading/Literature Lesson

PERFORMANCE OBJECTIVES Students will be able to:

- apply the story's lesson to their daily lives.
- interpret what the author has written and state how they feel about the author's position.

MATERIALS

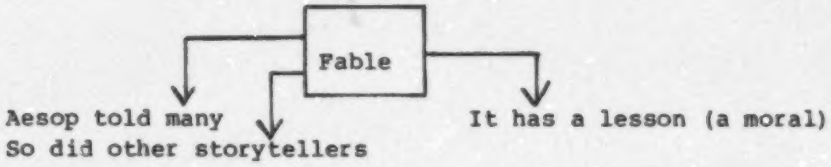
Duplicated copies of the selection "The Old Man and His Sons" by Aesop, one for each student.

DEVELOPMENT

1. Ask students if they have heard of Aesop and his fables. Give students an understanding of the fable format (a story which has a lesson or a moral).

2. Read and write the title, "The Old Man and His Sons," on the board.

3. Use the brainstorming technique, as demonstrated in earlier lessons, to determine how much information students have about Aesop and about fables before reading the story. List this information on the chalkboard or chart. Elicit new information from students as learned and add this to the list.



4. Go over unfamiliar vocabulary words in context, such as:

   squabbling (synonym: quarrelling)
   "might and main"
   separate

5. Read the fable aloud. Then, have students read it silently.

6. Ask students questions about the fable as a check for comprehension.

7. Ask students: "What lesson does this story teach you? Why?"

8. Administer short-answer quiz. (copy attached)

9. Apply the lesson to real situations where working together can help to solve a problem, e.g., providing a better library for the school, or attacking the problem of vandalism, neighborhood improvement.

Monday and Tuesday: Individualized Tutorial - Group B

PERFORMANCE OBJECTIVE Students will be able to:

. identify meanings that are inferred, but not explicitly stated, in material they have read.

DEVELOPMENT

1. Help students recall previous lesson on facts vs. opinions. Ask: "How do we form our opinions?"

2. Elicit distinction between an opinion based on known facts, i.e., logical sequel to what is stated, and an opinion not based on information but a "hunch." Explain that an inference is not a "hunch;" it is a logical sequel or conclusion drawn from known information. Illustrations:

   "John's hair is shorter than it was yesterday (fact). I believe he had a haircut since I saw him (inference)."

   - or -

   "I think there is going to be a street fair on Nostrand Avenue (inference).
   I saw flags and banners hanging from the buildings there (fact)."

3. Have students add their own illustrations of inferential thinking. These are brief statements that they or the teacher may write on the chalkboard to facilitate group discussion.

"Lesson continued on page 111."

THE OLD MAN AND HIS SONS*

(Aesop's Fable)

A wise old man had a lot of sons who were always squabbling, so to put a stop to it he called them all to him.

"Each of you go get a stick and bring it here."

They did so. Then he tied all the sticks together in a bundle and said, "now, let's see any of you break that in two."

None of them could.

"All right, now take it apart and each one take a stick and try to break that." Each did so, and broke his stick very easily.

They found it was very easy to break each of the sticks by itself, but nothing they could do would break the sticks when these were tied in a bundle. They tried again and again, and they tried with all their might and with main.

Nothing they could do would break the sticks when the sticks were tied in a bundle.

"See, "said the wise old man, "if you work together, you are as strong as that bundle was, but if you quarrel and separate, each of you is as weak as any one stick. Now get back to work and stop squabbling,"

Which they did.

*From New York City Board of Education Curriculum Bulletin: Career Guidance Series: Language Arts (Brooklyn: Division of Curriculum and Instruction, 1966-67), p. 252.

"The Old Man and His Sons"- Quiz

1. The word squabbling in line 1 means the same as

   a. squealing
   b. smiling
   c. arguing
   d. chatting

2. The lesson which this story teaches is:

   a. Too many cooks spoil the broth.
   b. Birds of a feather flock together.
   c. If the shoe fits, wear it.
   d. United we Stand, Divided we Fall.

3. The father may be described as:

   a. clever
   b. stupid
   c. proud
   d. selfish

4. The father taught his sons a lesson by:

   a. collecting a bundle of sticks
   b. making believe he was sick
   c. trying to break a bundle of sticks
   d. hiding a piece of gold

5. The father wanted to teach his sons a lesson because they were:

   a. weak
   b. mighty
   c. foolish
   d. quarrelsome

SUPERVISED PRACTICE

Write facts recalled from "Little House in the Big Woods" on the chalkboard. For each fact, have students draw one inference and write this in their notebooks.

- Mrs. Ingalls read Bible stories to the children every Sunday.
- The Ingalls family took baths once a week.
- A blanket was hung up as a screen around the washtub.
- Laura went to bed before Mary.
- Laura and Mary wore ribbons in their hair on Sundays.

Have students read their individual inferences aloud to the group. Suggest that the group discuss differences among their inferences.

Generalization: inferential thinking is not "right" or "wrong" (as is recalling facts) but must be a reasonable sequel to the stated facts.

APPLICATION

Rewrite a story read today or yesterday in the newspaper, within another ending that you infer from the facts given.

Wednesday and Thursday: Individualized Tutorial - Group A

PERFORMANCE OBJECTIVE Students will be able to:

. analyze common structural elements in words and apply this to reading comprehension.

DEVELOPMENT

1. Explain that "Little House in the Big Woods" took place many years ago. Ask students: "How do you know that?" (From prior knowledge of the events or from the television series.) "Can you know that this story is taking place in the past by just reading it?"

2. Review text with students, pointing out verb endings that signify the past tense: dressed, bathed, melted.

> Generalization: the /ed/ suffix added to a verb usually signifies that action has already passed.

Point out that the verb ending tells us when the event took place; there is frequently another word nearby that tells us how the event took place.

> I walked carefully.
> She dressed quickly.
> We yelled loudly.

Generalization: words that describe how an event happened usually have the ending (suffix) /ly/.

SUPERVISED PRACTICE

Have students reread Chapter 5 of "Little House in the Big Woods" and copy five sentences that contain a past tense action (/ed/ ending) and a word that describes how that action occurred (/ly/ ending).

APPLICATION

Give each student an uncaptioned cartoon or picture from a newspaper. Have students write a sentence (or phrase) which describes what action occurred and how it happened, using the /ed/ suffix to show past tense of the verb and adding the /ly/ suffix to the word that describes the action.

Follow-Up: Library Skills

Have students look up facts about Aesop and other fable writers such as La Fontaine and James Thurber, and write a brief summary.

Follow-Up: Content Area Reading/Writing Activities

1. Begin a neighborhood improvement discussion. Ask the class: "What things about your neighborhood disturb you? What are your gripes?" Elicit suggestions: run-down or vacant houses, dirty lots, littered streets, the need for more traffic lights.

2. Form small groups of three or four students and ask them to list any neighborhood conditions which bother them under the heading: GRIPES.

3. After groups have finished, ask the first group to put their list on the board. The class then reorganizes the list according to categories, e.g., housing, transportation, sanitation, safety.

4. Repeat this procedure with the other groups by asking students to list their gripes under the appropriate heading.

5. Read aloud a newspaper article about one of the following: city pollution, garbage problems, and other topics previously listed under GRIPES.

6. Ask the students for suggestions and write a class letter to the newspaper or to a legislator as a model, offering suggestions about the subject of the newspaper article. (The letter should be addressed to a different person for each "gripe." One might be written to the Chairperson of the MTA about transportation problems, another to the Director of Sanitation about garbage problems, and so on.)

Preview of Week 4

Tell students they will each write a letter about their individual concerns, using the class letter as a model.

Tell students that next week the class will read and talk about other places, other cities, and other countries. Ask how many have ever been out of New York City.

Week Four - Theme: The World Around Us

Reading/Literature Lesson

PERFORMANCE OBJECTIVES Students will be able to:

. articulate inferences (i.e., be able to verbalize what is implied but not directly stated in this particular story).

MATERIALS

Duplicated copies of the selection "The Fence" by Jan Balet, one for each student.

DEVELOPMENT

1. Read and write the title, "The Fence," on the board. Ask questions:

   What do you think the story will be about?
   What's the purpose of a fence?

2. Read the opening sentence and ask: "What is the main idea here?" (Series of contrasts: volcanoes--forests; snow--heat; meadows--deserts; cities--villages; big dogs--little dogs; rich--poor) "What do these contrasts prepare you for?" (Elicit: The story will be about opposites.)

3. Read paragaphs 2 and 3 aloud to ensure that students understand the cast of characters and the contrasts.

4. Have students follow the text as you read the story aloud to them up to the opening of the trial.

5. Stop to summarize story so far. Ask: "What is the issue at the trial?"

6. Continue reading to the end of the story.

7. Continue to check the comprehension of the story by questioning students, and ask them to find the answers in the text.

8. Have students examine text for clues to the characters of each family.

9. Have students discuss the issue of justice, as suggested in this story. Ask: "What do you consider to be fair or unfair about the conclusion of the story?"

10. Administer the short quiz at the end of the selection.

    Tell students:

    Tomorrow we will role play a court scene. We will imagine that the court scene in the story happened in an American court where there are lawyers and a jury as well as a judge. You will listen to the lawyers defending each client, and as jury members you will make recommendations to the judge.

    After role playing the courtroom scene, ask the students to write a few sentences on why they agreed or disagreed with the judge.

Monday and Tuesday: Individualized Tutorial - Group B

PERFORMANCE OBJECTIVE Students will be able to:

. deduce or infer information which helps them analyze a character within a text they have read.

DEVELOPMENT

1. Explain that in order to really understand stories we read or hear, we have to understand the people in the story, i.e., what kind of character or personality they have. Illustration: "How would you describe the character of people we have already read about?"

   Roberto Clemente: brave, caring
   Mrs. Ingalls: religious, hard working
   The Old Man: _____, _____

2. Ask: "What are the character traits you would like in a friend?" If necessary, open with suggestions that may be acceptable or unacceptable to students: honesty, laziness, friendliness, etc. For each character trait, tell one kind of behavior you would look for, e. g., friendliness: someone who says "hello" to me in the morning.

SUPERVISED PRACTICE

Have students copy and complete these sentences (written on the chalkboard) based on the character they are reading about in the story "The Fence."

1. The poor children are (happy; unhappy) _____

   because _____.

2. The father of the rich family seems to be a (brave; jealous)

   _____ man because _____

   _____

3. The mother of the poor children is a (loving; religious)

   _____ woman because _____

   _____.

APPLICATIONS

Given a brief story from a recent newspaper (choose an account of a rescue, of a feat of endurance or other such personalized account) students will write their own analysis of the character described, with reasons for their conclusions.

Thursday and Friday: Individualized Tutorial - Group A

PERFORMANCE OBJECTIVE Students will be able to:

. achieve rapid recognition of basic sight vocabulary words most frequently missed by the group.

DEVELOPMENT

. Explain that there are sights around us that are so common we don't talk about them or even think about them. Illustration:

  the door to the classroom
  the stove in your kitchen
  (others contributed by students)

. Point out that although these are common sights they are still very important. Ask: "What if we didn't recognize the door? the stove?"

Generalization: common sights may be very important and need to be recognized quickly.

. Explain that there are words like this, too. They are called "sight" words because they have to be recognized "on sight", almost without thinking.

SUPERVISED PRACTICE

Tell students: "You will remember that I asked you to read a list of words during the first week of this term. These were all sight words. Let's see how many of them you remember." Using flash cards, display 10 words that were most commonly missed.

Have students complete sentences by writing one of the 10 words in each blank. (10 simple sentences with one sight word deleted in each.)

Follow-Up: Reading/Literature and Writing Activities

Have students act out "The Fence."

Have each student write a few sentences on why he or she agreed or disagreed with the judge.

Follow-Up: Content Area Reading and Writing Activities

1. Direct students to glean from the story all the information about Mexico that they find. These should be listed on the board. Then the items should be grouped under headings: climate, geography, foods, markets, etc.

2. Have students, in groups, turn to their social studies books or go to the library to find more information about Mexico. If you have been to Mexico, voluntarily offer to share your impressions.

3. The writing activity should be related to a description of a market and of ethnic foods with which the students are familiar. Ask the students to "see in their minds" a market filled with the good foods they enjoy, and to write about this picture.

4. Have students share their writing, make suggestions, and rewrite, if necessary. Some may wish to publish their pieces in a class magazine.

Preview of Week 5

Tell students: "We have read about our neighborhoods and about far-away places in this world. Next week we will move to another 'world,' the 'world of our imagination.' Think about that over the weekend!"

THE FENCE - Jan Balet*

Mexico is a land of volcanoes and tropic forests, of snow and fierce heat, of meadows and deserts, of cities and villages, of big dogs and little dogs and, like everywhere else inthe world, of rich people and poor people.

In Mexico, once upon a time, there was a very rich family who lived in a beautiful pink house with a green garden. Often rich people look well-fed and happy, but the people in the pink house looked glum and miserable. Even their dog and parrot were skinny and bad-tempered, although the house and the kitchen were full of everything one could desire.

Next door to the pink house lived a poor family. Their house was a little thatched hut. Between the two houses stood a fence. Sometimes poor people are tired and unhappy but not this family.

The children glowed with health although their house and kitchen were small and almost bare.

They always made the best of what there was. Even their guinea fowl and their cat looked happy.

The sound of their children's laughter could often be heard through the fence. This annoyed the rich people next door.

In the rich family's kitchen, people were always busy roasting, baking, boiling, and frying. All day long glorious smells drifted through the fence.

Early in the morning came the smell of hot chocolate. At noon it was the mouth-watering aroma of roast meat, and in the evening every

*From Jan Balet, The Fence (New York: Delacorte Press, 1969). Reprinted with permission.

breeze brought a smell of chicken or grilled fish or even of spicy duck. No wonder the mother of the poor family would hand each of her children a slice of bread and say, "Now go and stand by the fence and smell something good to enjoy with your bread."

One day the father of the rich family got very angry when he saw the children of the poor family standing by the fence and sniffing. "Go away you gang of thieves." he yelled at them. "I'll send you to jail for sniffing the smell of our food." And sure enough, on the next market day the poor and the rich families were called by the judge to appear in court.

On the way to court, both families stopped at the village market. Tradesmen from other villages had spread out their wares over the market place. The lady from the pink house arrived with her children to do the shopping. She was very fussy and haggled over everything--hair ribbons, baskets of eggs, tropical fruits from the south, hens, fried pancakes and flowers. All around her were stalls piled high with fruits, oranges, lemons, melons, bananas, grapefruit. There were also loaves of bread in all shapes and sizes, and still warm from the oven. Dogs barked, old ladies gossiped, everyone smelled the glorious smell of the new-baked bread, but none of the bakers complained.

This family from the little thatched hut always enjoyed market days. They like the crowds, the excitement, the music, and the jokes about the bullfights. They laughed at the people in masks and tried to guess who they were, but on this particular day they were sad. No one likes to have to appear in court even if he is sure he is right.

The trial was to begin at 11 o'clock. The rich family arrived early and was very elegantly dressed. The poor family arrived late in their everyday clothes. Their children looked down at the ground because they were frightened. Still they hoped their father would be able to settle everything.

The judge called for silence and told the rich man to speak first. The man from the pink house described how he had paid his servants to cook the most delicious meals, but he said this did not help his family at all because the wretched family next door stood by the fence and sniffed all the goodness out of the food. "Look how well fed and happy they are," he said. "That proves I am right."

The judge thought about this for a long time. The he asked the father of the poor family what he had to say. "May I leave the room for a moment?" The poor man asked.

Standing just outside the door, he put a few coins in his sombrero and shook them so they jingled loudly. His family began to laugh as he slyly asked the rich man if he heard the clink of the money. The rich man nodded. The judge understood what the poor man meant and gave them his decision.

"You," he said to the rich man, "have heard the jingle of this man's money just as he has sniffed the smell of your food. If he owed you anything for the smell he has paid you back."

The poor family was delighted. They rushed home and held a fireworks party to celebrate their victory, for in Mexico if people are happy, they always let off rockets. They did not make anyone pay to watch the rockets or to listen to them. And they let the wonderful smell of the burnt gunpowder drift across the fence absolutely free.

Quiz -- "The Fence"

1. The word glum in paragraph 2 means:

   (a) happy
   (b) sad
   (c) sunburned
   (d) glad

2. Mexico can be described as a country of:

   (a) only rich people
   (b) only poor people
   (c) opposites
   (d) artists

3. The two families who live near each other

   (a) share everything
   (b) are jealous of each other
   (c) like each other very much
   (d) are separated by a fence

4. According to the judge's verdict,

   (a) the poor man had to pay for smelling the food
   (b) the rich man had to share his food with the poor family
   (c) the rich man was paid by the sound of the poor man's money
   (d) they should all have a fiesta

5. The judge's verdict was

   (a) unfair
   (b) just
   (c) cruel
   (d) not carefully thought out

Week Five - Theme: World of Imagination

Reading/Literature Lesson

PERFORMANCE OBJECTIVES Students will be able to:

- demonstrate familiarity with the pattern of a fairy tale.
- identify elements of fantasy and reality.
- identify words and phrases that relate to wishing, such as wishing on a star; birthday candles; a wishing fountain; a wishbone.

MATERIALS

Duplicated copies of the selection "The Three Wishes," one for each student.

DEVELOPMENT

1. Ask students: "If you had the chance, what three things would you like to wish for the most?"

2. Have students compare lists of wishes (in groups or as a whole class) and place similar wishes on the board or a chart.

3. Read and write the story title on the board. Ask students what they predict the story will be about.

4. Read as far as the end of paragraph 2, pausing for an explanation of "humble" (from contextual clues). At this point, ask questions to make sure that students understand who the characters are, what the setting is, and what the situation (or problem) is.

5. Make sure that the class understands the following vocabulary words: sausage (use picture clues), empire. Supply synonyms or related words and expressions.

6. Have students read aloud (or silently) depending on their capacity and needs. The story is read to the end.

7. Make sure that the outcome of the story is clear to students by asking several students to tell in their own words what has happened.

8. Ask students if they like or agree with the way the story ends. Ask: "How would you like to end this story? If you had been the man or woman here, what would you have done so that your three wishes could all have been granted?"

9. Ask: "Which parts of the story could really have happened? Which parts are make-believe? How do you know the difference?"

10. Ask: "In real life, when you wish for something special to happen, how can you help to make it happen?"

Monday and Tuesday: Individualized Tutorial - Group B

PERFORMANCE OBJECTIVE Students will be able to:

. identify and comprehend words and phrases that are not used in a literal sense, but rather as figurative language.

DEVELOPMENT

1. Explain: "We have just read 'The Three Wishes' which is called 'a fairy tale.' What is a fairy tale? Does this mean the tale (story) is told by a fairy? Does this mean the story is about a fairy?" Have students define the expression "fairy tale."

   Generalization: words are not always used in a literal sense, but are figurative language (colorful phrases or exaggerations of real meaning). Ask: "What other expressions do you know that are not used to denote their literal meaning?" Prompt students' contributions with:

   "It was raining cats and dogs."
   "He left me flat."

2. Have students contribute more figurative language expressions and write them on the chalkboard.

SUPERVISED PRACTICE

Have students read these 5 sentences. They should rewrite each sentence in literal language so the words say exactly what they are supposed to mean.

1. Don't stick your nose into other people's business!
2. The prices they charge in that store are highway robbery!
3. Many never wants to play outside, she's just a wet blanket.
4. The rain came down in buckets.
5. John said he would not tell but he double crossed me.

APPLICATION

Homework Assignment: Have students look at a newspaper at home and find headlines that uses figurative language. They should cut them out and bring them to school tomorrow. (These may be mounted on the bulletin board as a display of figurative language.)

Wednesday and Thursday: Individualized Tutorial - Group A

PERFORMANCE OBJECTIVE Students will be able to:

. recall literal information from their reading material.

See: Week Two: Individualized Tutorial Lessons Group B

This lesson may be used as written or adapted to the content of material currently being read.

Follow-Up: Reading/Literature and Writing Activities

Have students act out the story of "The Three Wishes," making up their own dialogue.

Follow-Up: Research/Writing Project

Have students work in small groups. Make up a bulletin board of various "wishing" artifacts such as candles on a birthday cake; a wishbone; the first star in the sky at night, etc. Ask: "Do these wishes always come true? Why do we continue with this custom?"

Follow-Up: Writing Assignment

Have students write about: "Something I've Never Wished For."

Follow-Up: Group Writing Activity

With the whole class, create a group collaborative story about wishes that came true.

Preview of Week 6

Tell students: "Next week we will review what we have learned about how people live near us, how people live far away from us, and how people live in their imaginations and fantasies. We will also review how we have learned to understand these ideas by reading, writing, and talking about them."

The Three Wishes

Swedish Fairy Tale

There was once a very poor man who lived with his wife in a humble little cottage. Every day he went into the forest to chop wood. One day when he was in the forest, he said to himself, "Oh, dear, I am so unhappy! I am poor, and I have to work so hard all day long. My wife is hungry, and I am hungry too. Oh, I am very unhappy indeed!"

At that moment a beautiful fairy appeared before him. She said to him, "My poor man, I heard everything that you just said. I am very sorry for you and would like to help you. Ask whatever you like, and your first three wishes shall be granted."

Then just as suddenly as she had come, the fairy disappeared.

The poor man felt very happy now, and he said, "I shall go home, and I shall tell my wife how the fairy has granted me three wishes."

*From The Headway Program, Level E. Flint Holds Fire (La Salle, IL: Open Court Publishing Company, 1979), pp. 78-82.

He ran back to his cottage and called to his wife: "Wife, Wife, I am very fortunate. I saw a fairy in the forest, and she said I could have three wishes. 'Ask for anything you like,' the fairy said, 'and your wish shall be granted!' Oh, Wife, I am so happy."

"I am happy too," said the woman. "Come, let us go into the house, my dear, and let us decide what our wishes shall be."

The man went into the little cottage and sat down at the table. "I am hungry, Wife," he said. "I would like some dinner. While we eat, we can talk about the fairy and the three wishes."

The poor man and his wife sat down at the table and started to eat their dinner and to talk about the good fairy's promise.

"We can ask for great riches if we want to," said the man.

"Yes," the wife agreed, "we can ask for a beautiful house."

"We can even ask for a whole empire if we want to," said the man.

And his wife replied, "Yes, we can ask for pearls and diamonds by the hundred."

"We can ask for a big family," the man added, "five boys and five girls."

"Oh, I would prefer six boys and four girls," insisted the wife.

The man and the woman went on talking like that, but they couldn't decide what three wishes would be the most sensible of all.

The man ate his soup in silence and looked at the dry bread on his plate. "Oh, I wish I had a great big sausage for dinner!" he said.

At that very instant a great big sausage fell onto the table. Naturally the man was very surprised to see the sausage, and so was his wife.

"Oh, Husband," the wife said, "you have been very foolish. You asked for a silly old sausage, and so one of the wishes has been granted. Now there are only two wishes left."

"Yes," said the man, "I have been very foolish. But we still have two wishes. We can ask for great riches and an empire."

"Yes," his wife agreed, "we can still ask for riches and an empire, but we can't ask for ten children. And it's your fault for demanding a sausage. You would rather have a sausage than a big family."

The poor woman went on talking like that, complaining and saying over and over again, "It's all your fault for being so foolish!"

Finally the man lost his patience and said, "I am tired of your complaining! I wish that the sausage were hanging from the end of your nose!"

The next second the sausage was hanging from the end of his wife's nose. Naturally the poor woman was greatly surprised, and so was her husband.

The woman started to complain again, more loudly than before. "Oh, my husband," she said, "you have been very, very foolish. First you asked for a sausage, and then you wished that the sausage were hanging from the end of my nose. That makes two wishes. Two foolish wishes! Now we have only one more wish!"

"Yes," the man agreed, "but we can still ask for great riches."

"What good are riches," the woman complained, "if I have a sausage hanging from the end of my nose? Why, I look ridiculous! And it's all your fault!"

The poor woman started to cry, and the poor man said, "Oh, I wish that sausage weren't here at all!"

Instantly the sausage disappeared, and the man and the woman were right back where they started, as poor as ever. They both complained, but it didn't do them any good, for they had used up their wishes.

The three wishes had been granted, and still they had no riches, no empire, no pearls and diamonds, no little boys and no little girls.

And they didn't even have any sausage for dinner!

Week Six - Theme: Putting It All Together

Reading Lesson in a Content Area: Social Studies

This lesson can be done in two days, if preferred.

PERFORMANCE OBJECTIVES Students will be able to:

- practice reading skills, based on CAT criteria, in preparation for the reading test.
- analyze the role of Susan B. Anthony in terms of human rights in the 1800's.

MATERIALS

Duplicated copies of the selection, "Freedom Has a Good Sound" by Judith Barnard, one for each student.

DEVELOPMENT

1. Write the name Susan B. Anthony on the chalkboard. Ask students what information they have about this person:

   "Who was Susan B. Anthony?"
   "What did she do that made her known nationally?"
   "Why has the U. S. coined a silver dollar dedicated to her?"

   Show students a Susan B. Anthony silver dollar.

2. List all students' contributions on the chalkboard, using a brainstorming technique to develop an ongoing semantic map:

   Example:

   Susan B. Anthony

   famous person
   tried to help other women
   we have a silver dollar coined in her name.
   demonstrated great courage

3. Read the title of this story: "Freedom Has a Good Sound." Ask: "What do you think the story will be about?"

4. Tell students to look at the pictures for clues (pp. 131, 137) to figure out more about Susan B. Anthony's work in this country. Add information to the semantic map on the chalkboard.

5. Read aloud the first two paragraphs. Discuss the meaning of the word petitions and ask if any students have ever helped circulate a petition (e.g., for The Community School Board elections, or for neighborhood improvement). Ask: "What was Susan B. Anthony trying to do when she asked people to sign petitions? How was she trying to help women? Why?"

6. Read aloud the next three paragraphs and ask: "What were some of the things that women were not permitted to do in the 1800's? How were women like slaves in those days? What were slaves not permitted to do?"

   Help students to see that when people are denied their human rights, they are not truly free people.

7. List students' ideas on the semantic map.
   Categorize these ideas as follows:

What Women Were Not Permitted to Do in the 1800s	What Slaves Were Not Permitted to Do in the 1800s
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____

8. Read the rest of the story.

9. Write unfamiliar vocabulary words and phrases on the chart or chalkboard and develop these in context by referring to the text as needed: Example:

   citizen
   divorce
   abridged
   jury, juries
   amendment

   Find a synonym for citizen.
   Find an antonym for abridged.

10. Develop such concepts as: women's suffrage, equality. Ask: "How did Susan B. Anthony try to gain equality for women? Why was the time in which she lived a good time to do this kind of work?" (Elicit Civil War, end of slavery, growth of industry, immigration, time of great change in the United States.

Monday and Tuesday: Individualized Tutorial - Group B

PERFORMANCE OBJECTIVE Students will be able to:

. identify writer's point of view or stance as it is expressed in the text.

DEVELOPMENT

. Explain that words are used not only to convey information, but to convey the attitude or point of view of the speaker or writer. Tell students: "Listen to these words and see if you can tell me the point of view - or attitude behing what I'm saying:"

"Pick up all papers from the floor."
Ex: You like neatness.
You think visitors are coming.

. Students may contribute simple statements and ask the group to identify the underlying attitude.

SUPERVISED PRACTICE

Give the group statements from the story "Freedom Has a Good Sound" and ask them to identify the attitude of the author--Judith Barnard (not Susan B. Anthony).

Note: Students may need assistance in drawing the distinction between the author's attitude and the attitude of her biographical subject, Susan B. Anthony.

APPLICATION:

Before writing a story, an author needs to fully understand his or her own point of view on the subject. Ask students to consider writing a story on one of the following topics. Have them select one topic and write a one page summary of their attitude, or point of view, on the subject.

Topics: "Children Should be Allowed to Vote"
or "New York City Should Become a State"
or "Students Should Be Allowed to Choose Their Teachers"
or "Candy Should not be Sold to Children"

Wednesday and Thursday: Individualized Tutorial - Group A

PERFORMANCE OBJECTIVE Students will be able to:

. deduce or infer information which helps them analyze a character within a text they have written.

See: Week Four: Individualized Tutorial - Group B

Follow-Up: Reading Quiz Activity

Give quiz to review work on Susan B. Anthony. Students may refer back to text. (Copy follows the reading selection.)

Ask: "Why did Susan B. Anthony write the Anthony Amendment?
How did this amendment help the women of America?"

Follow-Up: Persuasive Writing Activity

Have students write four or five sentences explaining why they believe that women should (or should not) have the same rights as men.

Follow-Up: The Art of Debate

Divide class into two groups. Have one group argue in favor of women being able to vote, and another group speak against women being able to vote.

Follow-Up: Test Review Activity

A test review should be planned to meet individual needs.

Susan B. Anthony

"Freedom Has a Good Sound"

Judith Barnard

I.

In a horse-drawn carriage, Susan B. Anthony rode from town to town. She was asking people to sign the papers she carried. The papers were petitions. They asked the government to pass new laws to help women. When people signed the petitions, it meant *they* were asking the government for new laws for women.

Why did Susan ask people to sign petitions? Because at that time, in 1854, women did not have the same rights as men. Women were not equal citizens of the United States.

In the 1800s, people believed that girls belonged to their fathers. When they married, they belonged to their husbands. If a woman earned any money, she had to give it to her father

*From The Headway Program, Level E. Sea to Sea (La Salle, IL: Open Court Publishing Company, 1979), pp. 138-144.

or husband. Women could not vote in elections. They could not be senators, judges, or governors. They could not be on juries. If they were divorced, their children could be taken away from them.

Susan Anthony had been a teacher in Rochester, New York. She had wanted to be director of her school. But women were not allowed to be directors. Angry and unhappy, Susan left the school. She began to think about what she could do to help women have the same chances as men.

Other women were thinking the same thing. Many of these women were already working together to end slavery. One day, one of the women said: "We don't want black people to be slaves, to be *owned* by white people. But we women live as if we were *owned* by men. If we want *slaves* to be free, we should work so that *women* can be free too!"

The idea whizzed from house to house, from one city to another. "Why not? Why not?" the women said. Suddenly, all over the country, women asked questions about the way they lived. "Freedom," they said, It had a good sound.

Susan was a tireless leader. She found women to take petitions from town to town. She found women who would give speeches in churches and meeting halls and in parks. She ran a newspaper called *The Revolution,* and wrote articles telling about women everywhere in the United States who were working for equality.

At the same time, great changes were taking place in the United States. The Civil War had been fought between the Northern states and the Southern states. The North had won. The slaves in the South had been set free.

New machines were being invented; new factories were being built. People came from other countries to work in the factories. They called America "the land of opportunity" because everyone in America had a chance for a job. Men worked, and so did women. All of a sudden, hundreds, then thousands, of women were earning money. They were not willing to give their money to their husbands and fathers. "We came to America to be *free,*" they said.

In 1869, Susan and her friend Elizabeth Stanton began the National Woman Suffrage Association. Suffrage means "the right to vote." The new group was working for many things besides the vote, but Susan and Elizabeth had decided this: If women could vote in elections, *they* could make new laws for women without waiting for men to do it for them. So they worked hardest to get women the right to vote.

Many people laughed at them. Others were angry. "We like men to take care of us," said some women. Men said, "We like women to stay quietly at home and make a good place for us to live." Other men said: "Women don't know anything about politics. They *shouldn't* vote." Many men, and women too, said: "Women belong at home. Men go to work. Women keep house and cook and have children. That's where they belong."

But the United States was changing so fast that no one was quite sure *where* women belonged. Women were nurses. They worked in offices and factories. They were artists. Some ran their own newspapers. Most women still stayed home and cooked and took care of their families. But even these women were beginning to think they should be able to vote. After all, this was *their* country too. Why shouldn't they be able to decide who would be president?

II.

In 1869 Wyoming was not yet a state, but it still passed laws for its people. The newest law said, "Every woman of the age of twenty-one years, residing in the Territory, may . . . cast her vote; and . . . hold office. . . ."

Wyoming was a rough, tough place then, and not many people paid much attention to what went on there. But now they did. Women could vote in Wyoming! Women could run for governor! Women could be on juries in Wyoming!

In the next year, the territory of Utah followed Wyoming. In the West, at least, women were becoming equal.

In New York, Susan Anthony heard about Wyoming and Utah. This was a wonderful thing! But she knew that women could not become equal one place at a time. It was too slow. She knew that the *federal* government in Washington, the government of the whole country, should pass a law giving women the right to vote in every state.

Susan tried for many years to be heard in Washington. Finally, in 1878, a United States senator who believed in women's equality stood up in the Senate. He asked the Senate to vote on an amendment—a new law to be added to the Constitution of the United States.

The amendment had been written by Susan Anthony. It became known as the Anthony Amendment. It read: "The right of citizens of the United States to vote shall not be

denied or abridged by the United States or any state on account of sex."

The Senate did not approve the amendment. Most of the senators laughed and went about their business. But each year some senator would try again. Over and over, the Anthony Amendment was brought to the Senate. And each year a few more senators nodded.

And all this time women were parading in the streets with signs. They were marching in front of the White House in Washington. They were taking new petitions from house to house and making speeches and writing articles.

But Susan Anthony was no longer with them. She was old now, and very tired. All her life she had traveled in heat and freezing cold, not having enough money to eat properly, never resting or letting other people do the work for her. Now younger women took over.

When she died in 1906 people said: "She changed America. Once we asked: Will women vote? Now we ask: *When* will women vote? Susan did that for us."

If you open your copy of the Constitution of the United States, and find the amendments, you'll come to the Nineteenth Amendment. It says: "The right of citizens of the United States to vote shall not be denied or abridged by the United States or any state on account of sex."

It is the Anthony Amendment. Not one word was changed from the day Susan wrote it in 1878 to the day in 1920 when it became the law of the land.

Susan did not live to see the amendment become part of the Constitution. But she knew, before she died, that it would be passed—because of the great force that she and her friends had begun to make women truly equal citizens in America.

4TH GRADE --SUSAN B. ANTHONY QUIZ

1. Susan B. Anthony believed women

   a. should stay at home

   b. should not get involved in politics

   c. should have the same rights as men

   d. should not be allowed to own property

2. Susan B. Anthony became interested in the women's movement because

   a. she was not allowed to become Director of her school

   b. her friends were involved in it

   c. she liked to cause trouble

   d. she liked to travel from town to town

3. In the caption, "Freedom Has a Good Sound," freedom refers to

   a. a musical instrument

   b. personal liberty

   c. a song

   d. a speech

4. From this selection, it is obvious that Susan B. Anthony

   a. was out to make her name known

   b. didn't care about anyone but herself

   c. thought women were silly

   d. believed in the rights of women

5. In the late 1800's, the United States

   a. was going through many changes

   b. gave women the right to vote

   c. allowed women to do what they wanted

   d. was not a "land of opportunity "

Appendices

APPENDIX A

INTEREST INVENTORY

Name _____ Date _____

1. My favorite sport is _____.
2. When I have free time, I _____.
3. My favorite television program is _____.
4. The day of the week I like most is _____ because _____ _____.
5. Reading is _____.
6. I like to read stories about _____.
7. The subject in school I don't like is _____ because _____.
8. My hobbies are _____.
9. I am going to be a _____ when I grow up because _____.
10. If I had three wishes they would be
    a. _____.
    b. _____.
    c. _____.

APPENDIX B

SURVEY OF PHONIC ELEMENTS

INITIAL CONSONANTS

Number your paper (or rexographed form) from 1-18. I will say some words. Think of the first consonant you hear in each word. Write just the first consonant on your paper. For example, if I say *jan,* what will you write? If I say *march?*

Now we are ready to begin. Listen carefully. (Dictate words in sample below, using normal pronunciation.)

Correct Response		*Sample Word*	*Correct Response*		*Sample Word*
1.	m	mean	10.	v	voice
2.	t	tail	11.	j	juice
3.	b	board	12.	z	zip
4.	f	fence	13.	g	gate
5.	w	wait	14.	r	rose
6.	h	hide	15.	y	young
7.	p	paint	16.	l	late
8.	s	sand	17.	k	kite
9.	d	desk	18.	n	neat

FINAL CONSONANTS

Number your paper (or rexographed form) from 1-15. I will say some words. Think of the last letter you hear in each word. Write just the last letter you hear on your paper. For example, if I say *bus,* what will you write? If I say *pull? safe?* Now we are ready to begin. Listen carefully. (Dictate words in sample below using normal pronunciation.)

Correct Response		*Sample Word*	*Correct Response*		*Sample Word*
1.	m	hum	9.	j	judge
2.	t	flat	10.	z	size
3.	b	rub	11.	g	beg
4.	f	self	12.	r	hear
5.	p	drop	13.	l	wheel
6.	s	case	14.	k	oak
7.	d	add	15.	n	chain
8.	v	dove			

CONSONANT BLENDS

Number your paper (or rexographed form) from 1-19. I will say some words. Think of the first two letters you hear in each word. Write just the first two letters on your paper. For example, if I say *ship*, what will you write? If I say *that?*

	Correct Response	*Sample Word*		*Correct Response*	*Sample Word*
1.	bl	blade	11.	gr	grape
2.	cl	clean	12.	pr	prince
3.	fl	flag	13.	tr	trail
4.	gl	glove	14.	sc (sk)	scarce
5.	pl	please	15.	sm	smart
6.	sl	slam	16.	sn	sneeze
7.	br	bread	17.	sp	spine
8.	cr	cream	18.	st	still
9.	dr	drape	19.	sw	swell
10.	fr	free			

VOWEL SOUNDS

Number your paper (or rexographed form) from 1-10. I will say some words. Listen for the vowel sound. Write the vowel you hear and *short* or *long* depending on the vowel. For example, if I say *hill?* (short *i*) If I say *seem?* (long *e*). Now we are ready to begin. Listen carefully. (Dictate words in sample, using normal pronunciation.)

	Correct Response	*Sample Word*		*Correct Response*	*Sample Word*
1.	short *i*	kick	6.	short *o*	pop
2.	long *e*	steel	7.	short *u*	stuck
3.	short *a*	camp	8.	long *i*	dime
4.	long *o*	goal	9.	short *e*	step
5.	long *a*	rake	10.	long *u*	cute

The teacher will review all students' papers to identify those phonic elements most frequently missed by the group as a whole.

APPENDIX C

SURVEY OF STRUCTURAL ELEMENTS

Part I

On your paper list letters A through L. When I say a word, write the number of syllables you hear next to the right letter. (Practice with samples below before testing begins.)

Sample A: because
"How many syllables (or parts) do you hear in because? That's right, there are two syllables: be'cause. Write the number '2' next to letter A."

Sample B: general
"How many syllables do you hear in general? That's right, there are three syllables: gen er al. Write the number '3' next to letter B."

Be sure students understand the process to be followed, before proceeding. Each word below will be presented in these steps:

- teacher says the word slowly
- teacher asks "How many syllables do you hear in _____?"
- "Write the number of syllables you hear next to letter _____."

C. nothing
D. American
E. head
F. until
G. between
H. unhappy
I. look
J. going
K. number
L. himself

Part II

Now I am going to say some words and I want you to write the first syllable you hear in the word. For example, if I say "unhappy" what will you write? That's right, the first syllable in "unhappy" is "un." Number your papers from 1 to 5 and listen carefully. Remember, you will only write the first syllable of the word I say.

1. today
2. until
3. public
4. disagree
5. repeat

Now I am going to say some other words and I want you to write the last syllable you hear. For example, if I say "apartment," what will you write? That's right the last syllable in "apartment" is "ment." Number your paper from 1 to 5 and listen carefully. Remember, you only have to write the last syllable of the word I say

1. eating
2. teacher
3. only
4. counted
5. helpful

The teacher will later review all papers to identify those structural elements most frequently missed by the group as a whole.

APPENDIX D

SURVEY OF BASIC SIGHT VOCABULARY

82 Words from E. W. Dolch List

Students' ability to rapidly recognize these frequently occurring words is fundamental to fluency in reading. Assessment will have to be done individually, presenting one word at a time until the student misses a total of five words. Testing should be stopped at this point since the student is likely to become anxious and frustrated.

The teacher will note the five words each student has missed and identify those most frequently missed by the entire group. These words will be taught in the designated Group A lesson on basic sight vocabulary.

If necessary, this survey of basic sight vocabulary can be repeated the following weeks with the teacher starting at the point on the list where the student left off the previous week. These words may be taught during the individual tutorials on Friday.

The 82 words from the Dolch Word List which are not found in the Kucera-Francis List are presented below.

1. am	21. fall	41. let	62. sit
2. ask	22. fast	42. light	63. soon
3. ate	23. five	43. live	64. sleep
4. best	24. fly	44. myself	65. soon
5. big	25. four	45. open	66. start
6. black	26. full	46. pick	67. stop
7. blue	27. funny	47. play	68. tell
8. bring	28. gave	48. please	69. ten
9. brown	29. give	49. pretty	70. tank
10. buy	30. goes	50. pull	71. today
11. call	31. green	51. ran	72. together
12. carry	32. grow	52. read	73. try
13. clean	33. help	53. red	74. walk
14. cold	34. hold	54. ride	75. want
15. cut	35. hot	55. round	76. warm
16. done	36. hurt	56. run	77. wash
17. draw	37. jump	57. saw	78. white
18. drink	38. keep	58. seven	79. wish
19. eat	39. kind	59. shall	80. write
20. eight	40. laugh	60. show	81. yellow
		61. sing	82. yes

APPENDIX E

The teacher and the students can create many games together. In this activity, the students have to actually develop directions, time limits, and criteria for a right answer and all the other elements of both games and tests. Creating an original game, or making up game materials, is a useful acvitity, as well as a change of pace. A versatile and easily created game is Grab!

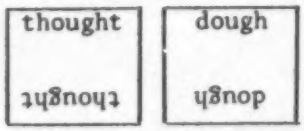
GRAB! GAME

Materials: Index cards - 3" x 5" or smaller (business or calling cards are a good size for the smaller students).

1. Teacher and students identify a category of words. These can emanate from a story read, a content area, or a word analysis exercise, e.g.:

   - words having irregular elements such as ough or ight.
   - words from Dolch Basic Sight Vocabulary list.
   - words signifying emotion: excited, unhappy, loving, etc.
   - names of African nations Chad, Dahomey, Togo, etc. (noted for phonic regularity)

2. Develop a list of 16 words in one category; prepare 3 cards for each word, for a deck of 48 cards. Each word or name is written at each end of the card.
   For example, if the category chosen is words containing ough:



3. Teach the players the rules, objectives, and criteria for winning:

   - The objective is for a player to get all 3 cards of a particular word, which is a set.
   - The player with the most sets wins.
   - The game can be played as a series (e.g.: 3 games) and each player's sets are added up. The one with the most sets in the series wins.

Rules:

- The dealer gives each player 5 cards.
- Remaining cards are placed in the middle.
- Players group cards by words.
- Player 1 turns to Player 2 and asks for a card to match one already in his or her hand. ("Do you have unhappy?")
- Player 2 gives Player 1 the requested card(s), if she or he has it.
- If not, Player 2 says "I do not have unhappy; Grab!"
- Player 1 picks a card from the deck in the middle, and casts one off, as an unwanted card, face up.
- If Player 1 gets the card asked for from either Player 2 or the deck, he or she takes a second turn (repeats above steps); and a third, if she or he continues to get requested cards.
- Player 2 can pick up the cast-off card or turn to Player 3.
- Player 2 repeats steps with Player 3, and so on.
- As Players acquire a set, these cards are set down on the table and the Player takes 3 replacement cards from the deck.
- The game continues until the deck is exhausted.

CARD # 3

NEW YORK CITY PUBLIC SCHOOLS
DIVISION OF CURRICULUM AND INSTRUCTION

SUMMER 1983 OFFICE OF PROMOTIONAL POLICY
STUDENT RECORD CARDS

CARD # 3

STUDENT CLASS CARD-SESSION I
TO BE GIVEN BY THE SITE SUPERVISOR TO THE TEACHER OF SESSION I

1 NAME _____ DIST__ SCH____ GR. 4__ 7__
LAST FIRST MI
SEX __ D.O.B. __/__/__/ NYC IDENT. NO. _ _ _ _ _ _ _ _ _
HOME ADDRESS _____
APT.___ BOROUGH _____ ZIP CODE _____
PARENT/GUARDIAN _____
HOME TELEPHONE _____ EMERGENCY TELEPHONE _____

2 RES. RM.___ TEST CAT. A B MOD. _____
LEP ENTITLED _____ DETERMINED TIME IN ELSS _____

3 1982 - 83 STATUS (CHECK)
REGULAR 4/7: _____
GATES ELIG. 4/7: RDG ____ MATH ____
EXT. ELIG. (GR. 4 ONLY): RDG ____

STANDARDS NOT MET (CHECK)
RDG ____ MATH ____
RDG ____ MATH ____
RDG ____

4 APRIL 1983 TEST SCORES
READING: NYC TEST (GE): VOC ____ COMP ____ TOTAL ____
DRP (MID INSTRUCTIONAL LEVEL): _____
LAB-ENG. READING SUBTEST (RS): _____
MATHEMATICS: NYC TEST: NUM ____ COMP ____ APPL ____ TOTAL ____
1982-83 ATTENDANCE, AS OF MAY 31: # DAYS ATT. ____ ABS. ____

5 STATUS OF APPLICATION FOR EXCEPTION, IF SUBMITTED
PENDING: RDG. ☐ OPP DECISION: APPROVED ☐ DENIED ☐

6 SUMMER SITE: DISTRICT _____ SCHOOL _____
ADDRESS: _____

7 STUDENT SIGNATURE:
AT HOME SCHOOL: _____ DATE: _____
SIGNATURE VERIFIED BY: _____ DATE: _____

TO BE COMPLETED AT THESUMMER SITE

8 ENROLLMENT DATA
DATE OF ENROLLMENT: _____
STUDENT SIGNATURE AT SUMMER SITE: _____
STUDENT SIGNATURE VERIFIED BY: _____

9 STUDENT PROGRAM

SESSION	TIME	SUBJECT	CLASS-ROOM		TEACHER
I	9:00-10:30				
II	10:30-12:30				

10 STUDENT ATTENDANCE

JULY														
5	6	7	8	11	12	13	14	15	18	19	20	21	22	
T	W	TH	F	M	T	W	TH	F	M	T	W	TH	F	

JULY					AUGUST									
25	26	27	28	29	1	2	3	4	5	8	9	10	11	12
M	T	W	TH	F	M	T	W	TH	F	M	T	W	TH	F

TOTALS: PRESENT ☐ ABSENT @ ____ LATE ☒ ____

11 COMMENTS ON ACADEMIC PERFORMANCE

12 TEACHER'S SIGNATURE: _____
DATE:

CARD # 3

TEACHER COPY - SESSION I

CARD # 3

Summer Site _____ Grade ____
Teacher _____
Supervisor _____

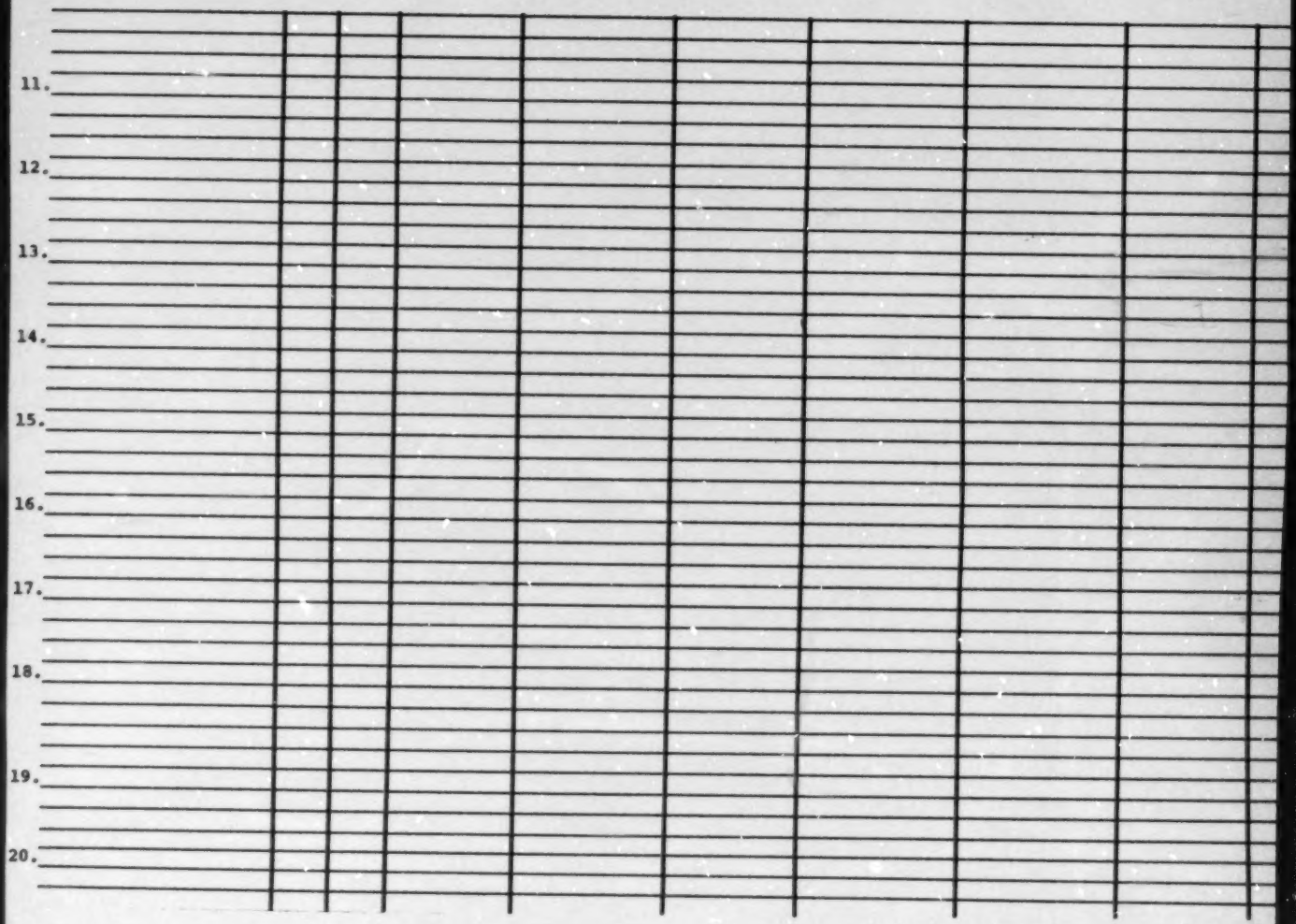
APPENDIX G

Class Profile

Summer 1983 - Promotional Policy Classes

Students	CAT	DRP	Res. Rm.	Grp (A or B)	Needs Help in Word Anal.	Needs Help in Sight Vocab.	Interest/ Career Goals	Books Read	Teacher's Notes
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									

170


11.
12.
13.
14.
15.
16.
17.
18.
19.
20.

TEACHER EVALUATION

Dear Teacher,

This handbook has been prepared in support of your efforts toward upgrading reading achievement among Gates students during this 1983 summer program.

Our intention has been to provide a framework within which you can implement an effective remedial program. We have tried to make such a frame compatible with the constraints of time and available materials which are likely to prevail during summer sessions.

Whenever possible, we have included actual testing and teaching materials for your use.

We need to develop and refine our efforts if we are to realize the expectations of Promotional Policy, namely, student progress. We hope this handbook has been helpful to you. Your comments will be helpful to us.

Please complete the following Review during the last week of the program, and return it to this office.

We wish you and your students a successful summer term, and thank you for your continued cooperation.

Sincerely,

Steven Tribus

Steven Tribus
Director (Interim Acting)
Communication Arts Unit

BEST COPY AVAILABLE

COMMUNICATION ARTS UNIT - OFFICE OF CURRICULUM DEVELOPMENT AND SUPPORT
DIVISION OF CURRICULUM AND INSTRUCTION
131 LIVINGSTON STREET, BROOKLYN, NY 11201

TEACHER EVALUATION OF HANDBOOK

	Useful	Needs Amplification (Be Specific)	Not Useful (Give Reasons)
PART I:			
General Outline			
Writing			
Newspaper			
Reading Lesson			
Assessment			
Tutorial			
Teaching Techniques			
SSR			
Homework			
Test-Taking Skills			
PART II - Lessons - Week One			
Week Two			
Week Three			
Week Four			
Week Five			
Week Six			
APPENDICES			

Additional Comments/Suggestions: (If you have any original materials you feel will be appropriate for future editions, please submit them with this form. Credit will be given for anything used.)

Name (optional) _____

Summer School _____ Regular Assignment _____

175

148

149